



BALFE'S
DIEGE OF ROCHELLE

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THE
SIEGE OF ROCHELLE:

Opera

IN TWO ACTS.

THE MUSIC COMPOSED BY

BALFE,

THE WORDS BY E. FITZBALL.

EDITED BY J. PITTMAN.

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# THE SIEGE OF ROCHELLE.

## DRAMATIS PERSONÆ.

CLARA.  
MARCELLA.  
VALMOUR.  
SCHWARTZ.

*Soprano.*  
*Mezzo Soprano.*  
*Tenore.*  
*Tenore.*

MICHEL.  
ROSENBERG.  
MONTALBAN.  
AZINO.

*Tenore or Baritone.*  
*Basso.*  
*Basso.*  
*Basso.*

CHORUS—RETAINERS—SOLDIERS—PEASANTS, etc.

*The scene is laid near Rochelle.*

COUNT ROSENBERG, a young and gallant officer in the service and confidence of the Prince Elector, has fallen in love with the Princess Euphemia, the Elector's daughter, and betrayed the Prince's confidence by secretly marrying her. A child, Clara, being born, the Count to screen his own guilt has torn the infant from the bosom of Euphemia and secretly given it into the charge of an adventurer named Montalban, who was then one of his followers. It was supposed the child in charge of Montalban was his own daughter, while those who knew of the Count's secret marriage with Euphemia believed their child to be dead. Clara Montalban, as she was called, when fully grown, was placed by her reputed father in the service of the Marquis de Valmour, a general officer in the French army, to watch over his only son. Clara, however, being possessed of rare beauty, and accomplished manners, so enchanted the Marquis de Valmour, who had now become a widower, that he proposed to marry her, when Montalban, seeing in the child of the first marriage of Valmour an obstacle to the inheritance of the immense fortune of the Marquis, which fortune he hoped would devolve upon Clara and himself were the child removed, determined to murder him. Accordingly, one day Montalban found his way to the garden where Valmour's child was playing, and there slew him. In making his escape however, he was seen and detected by Clara, who was near the spot. When the horrible deed was discovered, Clara was accused of being the perpetrator, she being the only one who had the care of the child, and who could have an interest in committing the crime. She in vain protested her innocence, but her filial feeling would not permit her to accuse her own father. All proofs being against her, she was sentenced to death by the judges, only, through the interference of Count Rosenberg, who knew Clara was his daughter, a commutation of the sentence was obtained from the king, and she was condemned to pass the remainder of her life in a convent on the banks of the Rhine.

Clara, through the connivance of a good monk, Azino, to whom she had confessed her secret, has contrived to escape and take refuge in a farm near Rochelle, where she remained under the name of Olympia, protected by Friar Azino, who was Superior of the Convent of Monks in that vicinity. During this time the fortress of Rochelle was besieged by the Royal French army, and Valmour had been sent by the king to the besieging camp as a general officer. Count Rosenberg also, who had been absent for some time travelling, had returned home, together with his old and faithful servant MICHEL, the owner of the farm wherein Olympia was living, and had resumed his services in the army at the siege of Rochelle. The presence of Valmour having been made known to Clara, she goes to the convent to inform Azino of her perilous situation, and the danger of being discovered, and to invoke his assistance in finding some safer place of abode, but she is there met and recognized, in the presence of Michel and his wife, by Valmour himself who has happened to pass that way. Valmour who has always believed Clara innocent, entreats Marcella and Michel to keep the secret, and begs Clara to fly for safety. As Clara and Azino are on the point of leaving the convent, Rosenberg and Montalban arrive, bringing in wounded soldiers and monks after the attack on the fortress; on recognizing Clara, they proclaim her an object of horror to all near. Under their taunts Clara is almost driven to reveal her secret, and accuse her father, but Montalban threatening her with his malediction, contrives to make her silent, and she flies in despair. Meanwhile, Rosenberg, who believes her guilty, has repudiated her as his daughter, and Montalban, terrified at the idea of Clara accusing him of the murder, is scheming her destruction.

In the Chateau of Euphemia guests and vassals are celebrating the birthday of Euphemia, Count Rosenberg's wife, the Count and Valmour being expected. In the midst of the festivities a cry of help is heard outside, and Clara is discovered in distress with her garments torn. By order of Euphemia she is brought into the hall where she sinks down exhausted. Questioned by Euphemia Clara tells how she has escaped from Rochelle. Michel and Marcella now arrive to announce the approach of Count Rosenberg and Valmour, and are greatly astonished to find Clara there. During the ceremonies Clara is seen crossing the back of the hall attempting to escape, but is recognized by the Count and Marquis and denounced to the Princess as a person unworthy of her compassion. Montalban who has come with Rosenberg is now aware of the presence of Clara, and, in secret, proposes to remove her to the Indies. For this purpose Michel is requested to attend with a boat at night. Montalban watches his opportunity and orders Clara to follow him, but she refuses, saying: "I will not go with the assassin of Valmour's son!" Michel has overheard this and swears to protect the girl. She is seized by Montalban and dragged senseless to the boat, but when nearing the opposite bank Michel purposely capsize it, and saves Clara by swimming with her to land. She is now placed in a hermitage, and disguised as a Sister of Mercy is conducted to Rochelle. Montalban having escaped drowning now becomes traitor, and being bribed by the Duke of Rohan, he betrays Rosenberg into the hands of the besieged. While Montalban is leading Rosenberg through the fortress, Clara, hidden from sight, overhears their conversation. Rosenberg accuses Montalban of treason and stigmatizes him as a man without honour or conscience. Montalban in his turn asks Rosenberg where his honour and conscience were when he betrayed the Elector's confidence and repudiated his daughter Clara, giving her to him, Montalban. Unable to restrain herself Clara rushes forward and asks Rosenberg if he and not Montalban is her father. On Rosenberg answering, yes! Clara points out Montalban as the assassin of Valmour's child, which revelation she could not make while supposing he was her father. Montalban endeavours to stab Rosenberg but Michel who has been made prisoner interposes in defence of his master. Montalban orders the guard to fire on all the rebels, but at this moment a shell striking the rampart near to Montalban, buries him under the ruins. A rumour of battle is heard, the fortress has been attacked by the besiegers, and Valmour at the head of the victorious army, enters through the breach. He comes to behold Clara justified and declared innocent of the horrible crime of which she had so long been accused.

# OVERTURE.

*Adagio.*

PIANO-  
FORTE.



The first system of musical notation features a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs, marked with a *dolce.* instruction. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff has a more active melodic line with many slurs and ornaments. The bass staff continues with a steady accompaniment. A *pp* (pianissimo) dynamic marking is present in the treble staff.

The third system shows further development of the musical themes. The treble staff has a melodic line with some rests, while the bass staff continues with a consistent accompaniment. A *pp* dynamic marking is also present in the treble staff.

The fourth system is marked *Allegro.* and includes the instruction **PIANO-FORTE.** on the left. The treble staff has a melodic line with slurs and ornaments, marked with a *p* (piano) dynamic. The bass staff features a dense accompaniment of chords, also marked with a *p* dynamic.

The fifth system continues the *Allegro* section. The treble staff has a melodic line with slurs and ornaments. The bass staff continues with a dense accompaniment of chords.

The sixth system shows the final part of the page. The treble staff has a melodic line with slurs and ornaments. The bass staff continues with a dense accompaniment of chords, marked with *f* (forte) and *p* (piano) dynamics.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. A *cresc.* (crescendo) marking is placed above the right hand.

Second system of musical notation. The right hand continues the melodic development with slurs and accents. The left hand maintains the chordal accompaniment.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a more active accompaniment with slurs and accents. A *p* (piano) marking is placed above the right hand.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a more active accompaniment with slurs and accents. A *cresc. sempre* (crescendo sempre) marking is placed above the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a more active accompaniment with slurs and accents.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a more active accompaniment with slurs and accents. A *ff* (fortissimo) marking is placed above the right hand.

First system of musical notation. The treble staff features a melody with eighth and sixteenth notes, accented with > and marked with a fermata. The bass staff provides a harmonic accompaniment with chords and single notes, marked with *p* and *f*.

Second system of musical notation. The treble staff continues the melody with eighth notes and a fermata. The bass staff features a dense texture of chords, marked with *f*.

Third system of musical notation. The treble staff has a melody with eighth notes and a fermata. The bass staff features a steady eighth-note accompaniment, marked with *p dolce.* and a '2' indicating a second ending or measure.

Fourth system of musical notation. The treble staff continues the melody with eighth notes and a fermata. The bass staff features a steady eighth-note accompaniment, marked with *cresc.* and a '2'.

Fifth system of musical notation. The treble staff has a melody with eighth notes and a fermata. The bass staff features a steady eighth-note accompaniment, marked with a '2'.

Sixth system of musical notation. The treble staff has a melody with eighth notes and a fermata. The bass staff features a steady eighth-note accompaniment, marked with *f* and *ff*.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass staff features a rhythmic accompaniment with chords and a triplet. A dynamic marking *p* (piano) is placed above the bass staff.

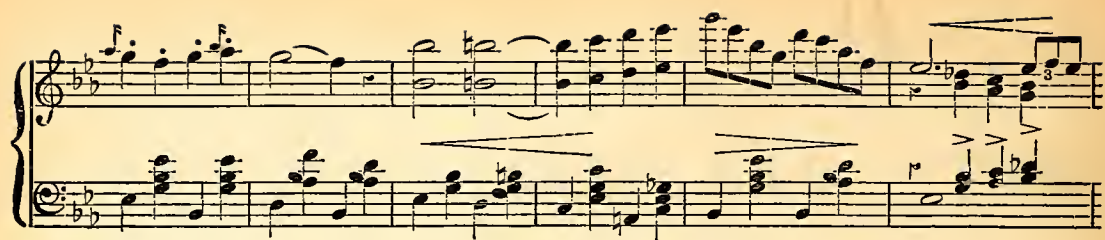
The second system continues the piece. The treble staff has a melodic line with a triplet. The bass staff has a rhythmic accompaniment with chords and a triplet. A dynamic marking *p* (piano) is placed above the bass staff.

The third system continues the piece. The treble staff has a melodic line with a triplet. The bass staff has a rhythmic accompaniment with chords and a triplet.

The fourth system continues the piece. The treble staff has a melodic line with a triplet. The bass staff has a rhythmic accompaniment with chords and a triplet. A dynamic marking *cresc.* (crescendo) is placed above the bass staff.

The fifth system continues the piece. The treble staff has a melodic line with a triplet. The bass staff has a rhythmic accompaniment with chords and a triplet.

The sixth system continues the piece. The treble staff has a melodic line with a triplet. The bass staff has a rhythmic accompaniment with chords and a triplet. A dynamic marking *brillante.* (brilliant) is placed above the bass staff.





First system of musical notation, piano and bass staves. The piano staff features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The bass staff has a single eighth note in the right hand and a triplet of eighth notes in the left hand. Both staves are in a key with two flats (B-flat and E-flat).

Second system of musical notation, piano and bass staves. The piano staff features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The bass staff has a single eighth note in the right hand and a triplet of eighth notes in the left hand. Both staves are in a key with two flats (B-flat and E-flat).

Third system of musical notation, piano and bass staves. The piano staff features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The bass staff has a single eighth note in the right hand and a triplet of eighth notes in the left hand. Both staves are in a key with two flats (B-flat and E-flat). The system includes dynamic markings *pp* and *cresc.*

Fourth system of musical notation, piano and bass staves. The piano staff features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The bass staff has a single eighth note in the right hand and a triplet of eighth notes in the left hand. Both staves are in a key with two flats (B-flat and E-flat). The system includes dynamic markings *ff* and *Sva.*

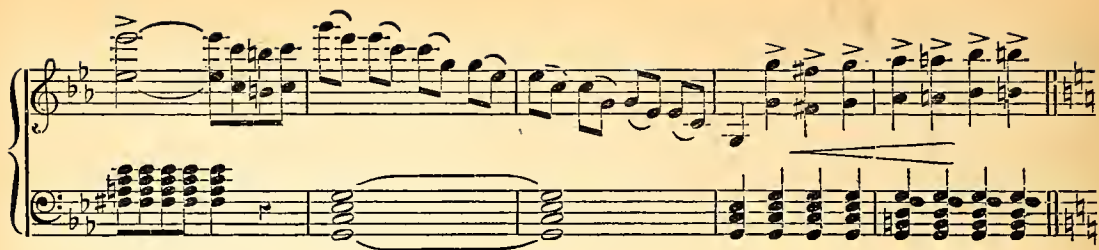
Fifth system of musical notation, piano and bass staves. The piano staff features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The bass staff has a single eighth note in the right hand and a triplet of eighth notes in the left hand. Both staves are in a key with two flats (B-flat and E-flat).

Sixth system of musical notation, piano and bass staves. The piano staff features a triplet of eighth notes in the right hand and a single eighth note in the left hand. The bass staff has a single eighth note in the right hand and a triplet of eighth notes in the left hand. Both staves are in a key with two flats (B-flat and E-flat). The system includes dynamic markings *ff* and *Sva.*









First system of musical notation. The treble staff contains a melody with a dotted quarter note, an eighth note, and a sixteenth note. The bass staff contains a bass line with a dotted quarter note, an eighth note, and a sixteenth note. The word *cresc.* is written above the bass staff.

Second system of musical notation. The treble staff contains a melody with a dotted quarter note, an eighth note, and a sixteenth note. The bass staff contains a bass line with a dotted quarter note, an eighth note, and a sixteenth note. The word *f* is written above the bass staff.

Third system of musical notation. The treble staff contains a melody with a dotted quarter note, an eighth note, and a sixteenth note. The bass staff contains a bass line with a dotted quarter note, an eighth note, and a sixteenth note. The word *8va.* is written above the treble staff, and *ff* and *p* are written above the bass staff.

Fourth system of musical notation. The treble staff contains a melody with a dotted quarter note, an eighth note, and a sixteenth note. The bass staff contains a bass line with a dotted quarter note, an eighth note, and a sixteenth note. The word *p* is written above the treble staff, and *schierzando.* is written above the bass staff.

Fifth system of musical notation. The treble staff contains a melody with a dotted quarter note, an eighth note, and a sixteenth note. The bass staff contains a bass line with a dotted quarter note, an eighth note, and a sixteenth note.

Sixth system of musical notation. The treble staff contains a melody with a dotted quarter note, an eighth note, and a sixteenth note. The bass staff contains a bass line with a dotted quarter note, an eighth note, and a sixteenth note. The word *f* is written above the treble staff, and *p* is written above the bass staff.

Seventh system of musical notation. The treble staff contains a melody with a dotted quarter note, an eighth note, and a sixteenth note. The bass staff contains a bass line with a dotted quarter note, an eighth note, and a sixteenth note.



First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, starting with a dynamic marking of *p*. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The tempo/style marking *brillante.* is written above the right hand.

Second system of musical notation. The right hand continues the melodic line, featuring a triplet of eighth notes. The left hand continues the accompaniment. The tempo/style marking *Sua.....* is written above the right hand.

Third system of musical notation. The right hand features a triplet of eighth notes. The left hand continues the accompaniment. The dynamic marking *p* is written below the left hand.

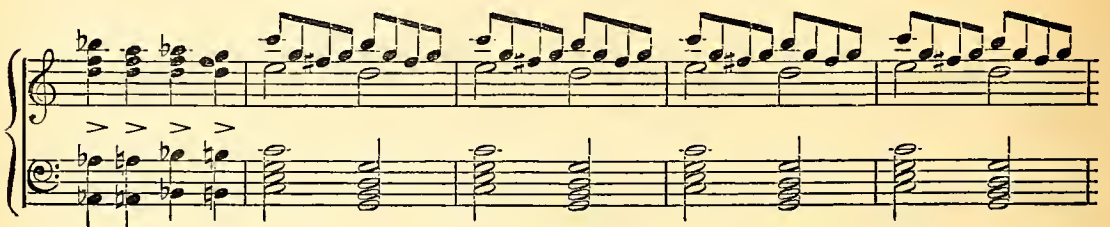
Fourth system of musical notation. The right hand continues the melodic line. The left hand continues the accompaniment. The dynamic marking *p* is written below the left hand, and *cresc.* is written above the right hand.

Fifth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues the accompaniment. The dynamic marking *f* is written below the left hand, and *tr* is written above the right hand.

Sixth system of musical notation. The right hand features a triplet of eighth notes. The left hand continues the accompaniment. The dynamic marking *p* is written below the left hand, and *tr* is written above the right hand.

Seventh system of musical notation. The right hand features a triplet of eighth notes. The left hand continues the accompaniment. The dynamic marking *p* is written below the left hand, and *tr* is written above the right hand.







# ACT I.

## No. 1. INTRODUCTION AND CHORUS.

*Allegro con brio.*

PIANO-FORTE.

The musical score is written for piano-forte in D major (two sharps) and 2/4 time. It consists of five systems of two staves each. The tempo is marked 'Allegro con brio'. The first system begins with a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The second system continues with a piano (p) dynamic. The third system features a forte (ff) dynamic. The fourth and fifth systems return to a piano (p) dynamic. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

SOLDIERS.  
*f* *Soli Alti.*

Drink, drink to vic - to - ry, re - nown in mar - tial sto - ry;

*Soli Tenori.*

Drink, drink to vic - to - ry, re - nown in mar - tial sto - ry. Drink, drink to

vic - to - ry, re - nown in mar - tial sto - ry, Drink! drink to vic - to - ry, re -



*Alti e Tenori.*  
 - nown in mar-tial sto - ry. To fight, to con-quer, or to sleep, our bed the

*Bassi.*  
 To fight, to con-quer, or to sleep, our bed the

field of glo-ry; drink! drink! vic - to-ry! or ours the bed of glo-ry;

field of glo-ry; drink! drink! vic - to-ry! or ours the bed of glo-ry;

drink! drink! vic - to-ry! vic - to - ry! drink! drink!

drink! drink! vic - to-ry! vic - to - ry! drink! drink!

vic - to-ry! vic - to-ry! vic - to - ry!

vic - to-ry! vic - to-ry! vic - to - ry!

*p*

PEASANTS.  
*Soprani.*

Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry, they

*Alt e Tenori.*

Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry, they

*Bassi.*

Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry, they

*pp*

speak of death as 'twere of sleep, and on - ly dream of glo - ry;

speak of death as 'twere of sleep, and on - ly dream of glo - ry;

speak of death as 'twere of sleep, and on - ly dream of glo - ry;

hark! hark! what bra - ve - ry, all lis - ten to their sto - ry; they

hark! hark! what bra - ve - ry, all lis - ten to their sto - ry; they

hark! hark! what bra - ve - ry, all lis - ten to their sto - ry; they



speak of death as 'twere of sleep, and on - ly dream of glo - ry;  
 speak of death as 'twere of sleep, and on - ly dream of glo - ry;  
 speak of death as 'twere of sleep, and on - ly dream of glo - ry;

**SOLDIERS.**

Drink, drink to vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer,  
 Drink, drink to vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer,

**PEASANTS.**

Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry; they speak of death as  
 Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry; they speak of death as  
 Hark, hark, what bra - ve - ry, all lis - ten to their sto - ry; they speak of death as

*ff*



or to sleep, our bed the field of glo - ry; drink, drink to  
 or to sleep, our bed the field of glo - ry; drink, drink to  
 'twere of sleep, and on - ly dream of glo - ry; hark! hark what  
 'twere of sleep, and on - ly dream of glo - ry; hark! hark what  
 'twere of sleep, and on - ly dream of glo - ry; hark! hark what

The first system of the musical score consists of six staves. The top five staves are vocal parts with lyrics, and the bottom staff is a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "or to sleep, our bed the field of glo - ry; drink, drink to" (first two staves), "'twere of sleep, and on - ly dream of glo - ry; hark! hark what" (next three staves), and "'twere of sleep, and on - ly dream of glo - ry; hark! hark what" (fifth staff).

vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer,  
 vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer,  
 bra - ve - ry, all lis - ten to their sto - ry; they speak of death as  
 bra - ve - ry, all lis - ten to their sto - ry; they speak of death as  
 bra - ve - ry, all lis - ten to their sto - ry: they speak of death as

The second system of the musical score also consists of six staves. The top five staves are vocal parts with lyrics, and the bottom staff is a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer," (first two staves), "vic - to - ry, re - nown in mar - tial sto - ry; to fight, to con - quer," (third staff), "bra - ve - ry, all lis - ten to their sto - ry; they speak of death as" (fourth staff), "bra - ve - ry, all lis - ten to their sto - ry; they speak of death as" (fifth staff), and "bra - ve - ry, all lis - ten to their sto - ry: they speak of death as" (sixth staff).

or we sleep, our bed the field of glo - ry; drink! drink! vic - to - ry! vic - to -

or we sleep, our bed the field of glo - ry; drink! drink! vic - to - ry! vic - to -

'twere of sleep, and on - ly dream of glo - ry; drink! drink! vic - to - ry! vic - to -

'twere of sleep, and on - ly dream of glo - ry; drink! drink! vic - to - ry! vic - to -

'twere of sleep, and on - ly dream of glo - ry; drink! drink! vic - to - ry! vic - to -

- ry! drink! drink! vic - to - ry! vic - to - ry!

- ry! drink! drink! vic - to - ry! vic - to - ry!

- ry! drink! drink! vic - to - ry! vic - to - ry! but not the bed of

- ry! drink! drink! vic - to - ry! vic - to - ry! but not the bed of

- ry! drink! drink! vic - to - ry! vic - to - ry! but not the bed of

drink! drink!

drink! drink!

glo - - ry, but not the bed of glo - - ry;

glo - - ry, but not the bed of glo - - ry;

glo - - ry, but not the bed of glo - - ry;

*tr* *tr* *p*

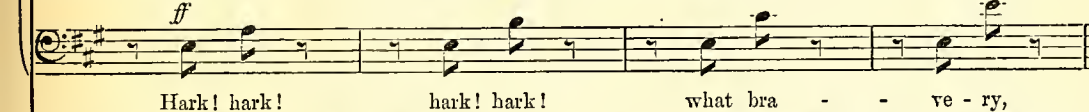
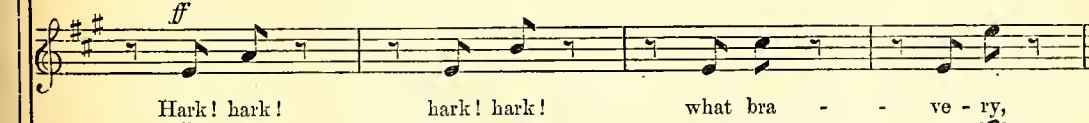
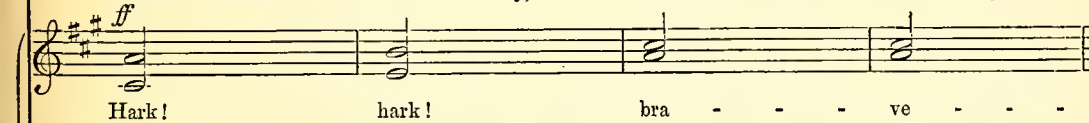
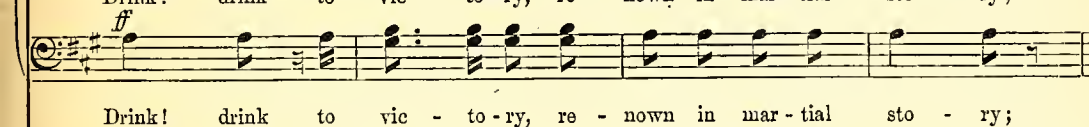
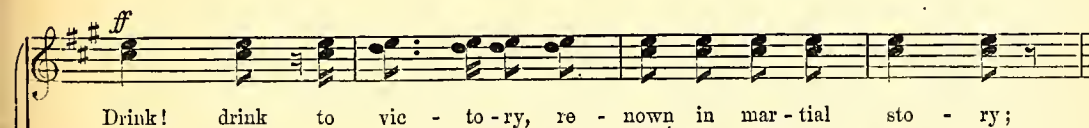
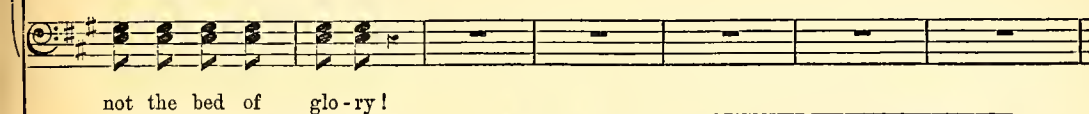
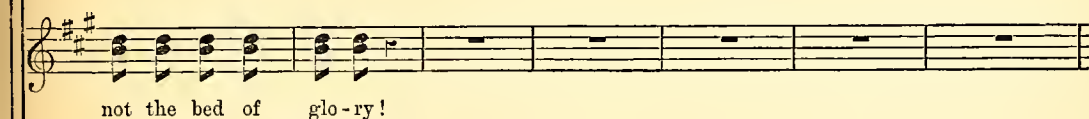
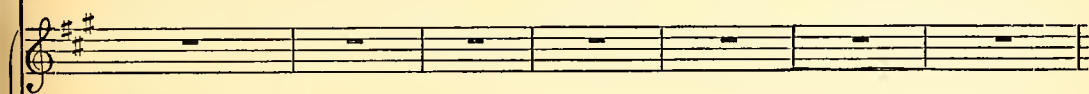
vic - to - ry, or ours the bed of glo - ry!

vic - to - ry, or ours the bed of glo - ry!

drink! drink! vic - to - ry, but

drink! drink! vic - to - ry, but





drink! drink! vic - to - ry, or ours the bed of glo - - ry,

drink! drink! vic - to - ry, or ours the bed of glo - - ry,

- ry, hark! hark what bra - ve - ry,

hark! hark! hark! hark! hark what bra - ve - ry, what bra - ve -

hark! hark! hark! hark! hark what bra - ve - ry,

The first system of the musical score for 'The Siege of Rochelle'. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line has lyrics: 'drink! drink! vic - to - ry, or ours the bed of glo - - ry,'. The piano accompaniment has a melody in the right hand and a bass line in the left hand. The second system continues the vocal line with lyrics: 'drink! drink! vic - to - ry, or ours the bed of glo - - ry,' and the piano accompaniment with lyrics: '- ry, hark! hark what bra - ve - ry,'. The third system continues the vocal line with lyrics: 'hark! hark! hark! hark! hark what bra - ve - ry, what bra - ve -' and the piano accompaniment with lyrics: 'hark! hark! hark! hark! hark what bra - ve - ry,'. The fourth system continues the vocal line with lyrics: 'hark! hark! hark! hark! hark what bra - ve - ry,' and the piano accompaniment with lyrics: 'hark! hark! hark! hark! hark what bra - ve - ry,'. The piano accompaniment features a prominent melody in the right hand and a bass line in the left hand.

drink to vic - to - - ry, or ours the

drink to vic - to - ry, drink to vic - to - ry, or

drink to vic - - - to - - -

- ry, come drink, come drink, but

drink to vic - to - ry, drink to vic - to - ry, but

The second system of the musical score for 'The Siege of Rochelle'. It consists of two systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line has lyrics: 'drink to vic - to - - ry, or ours the'. The piano accompaniment has a melody in the right hand and a bass line in the left hand. The second system continues the vocal line with lyrics: 'drink to vic - to - ry, drink to vic - to - ry, or' and the piano accompaniment with lyrics: 'drink to vic - - - to - - -'. The third system continues the vocal line with lyrics: '- ry, come drink, come drink, but' and the piano accompaniment with lyrics: 'drink to vic - to - ry, drink to vic - to - ry, but'. The piano accompaniment features a prominent melody in the right hand and a bass line in the left hand.

bed, the bed of glo - - ry; ours

ours the bed of glo - - ry; ours

- ry, to vic - to - ry, but not

not the bed of glo - - ry, not

not the bed of glo - - ry, not

*Sva.*

This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment marked 'Sva.' (Soprano).

the bed of glo - - ry, come drink to

the bed of glo - - ry, drink to

the bed of glo - - ry, drink

the bed of glo - - ry; what bra - ve - ry,

the bed of glo - - ry; drink to

*Sva.*

This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment marked 'Sva.' (Soprano).



vic - to - ry, or ours the bed, the bed of

vic - to - ry, drink to vic - to - ry, or ours the bed of

to vic - - to - - ry, not bed of

come drink, come drink, bu not the bed of

vic - to - ry, drink to vic - to - ry, but not the bed of

*Sva.....*

glo - - ry, ours the bed of

glo - - ry, ours the bed of

glo - - ry, not the bed of

glo - - ry, not the bed of

glo - - ry, not the bed of

*Sva.....*

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

glo - - ry, drink, drink to vic - to - ry, vic - to - ry, vic - to -

*Sua*.....

- ry, drink to vic - -

- ry, drink to vic - -

- ry, drink to vic - -

- ry, drink to vic - -

- ry, drink to vic - -

- to - - ry!  
 - to - - ry!  
 - to - - ry!  
 - to - - ry!  
 - to - - ry!

*ff*

*dim.*

5

The score consists of vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts enter with the lyrics "to - - ry!". The piano accompaniment features a strong, rhythmic pattern in the right hand and a more melodic line in the left hand. The tempo and dynamics are marked with *ff* (fortissimo) and *dim.* (diminuendo). The score concludes with a final cadence in 2/4 time.



*Larghetto.*

MARCELLA.

When, when will he re - turn?

*f* *p*

love still pro - longs hope's sto - - ry; too long de - lay'd, our

home he'll find a field of death or glo - - ry.

*p*

Love, love haste to me, my

*pp*

on - ly pride, my glo - ry,

haste, haste, haste my dear Mi - chel,..... my on - ly

love, my on - ly love, my glo - ry,

my on - ly pride, my glo - - - - - ry.

No. 1B.

*Allegro vivace.*

First system of the musical score. It begins with a piano introduction in 2/4 time, marked *Allegro vivace*. The key signature has one sharp (F#). The piano part is marked *ff* (fortissimo) and the trombone part is marked *p* (piano). The piano part consists of a series of chords, while the trombone part has a melodic line.

CORPORAL SCHWARTZ.

Second system of the musical score. It features the vocal entry of Corporal Schwartz. The vocal line is marked *Quick march! re -*. The piano accompaniment continues with chords. The key signature remains one sharp.

Third system of the musical score. The vocal line continues with the lyrics: *- lieve the guard, let ev' - ry man at his sta - tion be, and ere an -*. The piano accompaniment features a melodic line in the right hand and chords in the left hand. The key signature remains one sharp.

Fourth system of the musical score. The vocal line continues with the lyrics: *- o - ther, an - o - ther watch we see, be death or glo - ry our re -*. The piano accompaniment continues with chords. The key signature remains one sharp.

Fifth system of the musical score. The vocal line continues with the lyrics: *- ward; and ere an - o - ther, an - o - ther watch we see, be death or*. The piano accompaniment continues with chords. The key signature remains one sharp.



glo - ry our re - ward. Quick march!

SOLDIERS.  
*Alti, Tenori, Bassi.*

Quick, quick march! re - lieve the

*p*

quick march! let ev' - ry man at his sta - tion be, and

guard, let ev' - ry man at his sta - tion be, and

ere an - o - ther watch, an - o - ther watch we see, be death or

SOLDIERS.

ere an - o - ther watch, an - o - ther watch we see, be death or

PEASANTS. *Soprani e Contralti.*

*Tenori.* What bra - ve - ry! what bra - ve - ry!

*Bassi.* What bra - ve - ry! what bra - ve - ry!

What bra - ve - ry! what bra - ve - ry!

glo - ry our re - ward!

glo - ry our re - ward! Quick, quick march! quick march!

what bra - ve - ry!

what bra - ve - ry!

what bra - ve - ry!

*ff*

This system contains the first five staves of the musical score. It features vocal parts with lyrics and a piano accompaniment. The lyrics are 'glo - ry our re - ward!', 'glo - ry our re - ward! Quick, quick march! quick march!', 'what bra - ve - ry!', 'what bra - ve - ry!', and 'what bra - ve - ry!'. The piano part includes a forte (*ff*) section with rapid sixteenth-note passages.

re - lieve the guard, re - lieve the guard, re -

Re - lieve the guard, re -

Re - lieve the guard, re -

Re - lieve the guard, re -

This system contains the next five staves of the musical score. The lyrics are 're - lieve the guard, re - lieve the guard, re -', 'Re - lieve the guard, re -', 'Re - lieve the guard, re -', and 'Re - lieve the guard, re -'. The piano accompaniment continues with rhythmic patterns and chords.

- lieve the guard!

- lieve the guard!

- lieve the guard!

- lieve the guard!

*ff*

MARCELLA.

Heav'n shield the sol-dier's breast, his fate renown'd in

PEASANTS.

*pp staccato sempre.*

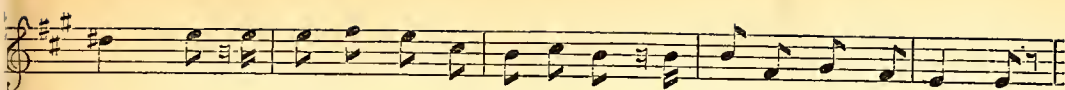
Hea - ven shield the sol - dier's breast, his fate re -

*pp*

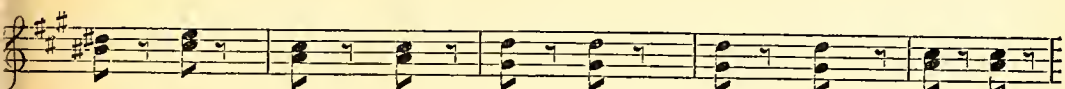
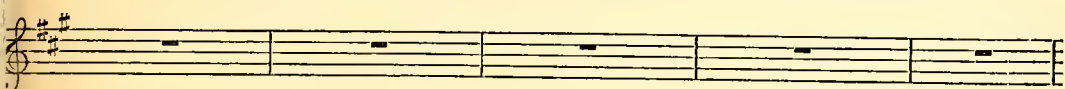
Hea - ven shield the sol - dier's breast, his fate re -

*p*

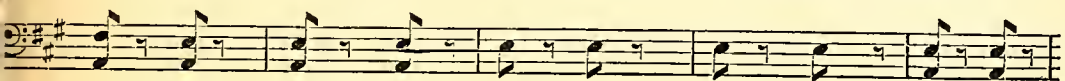




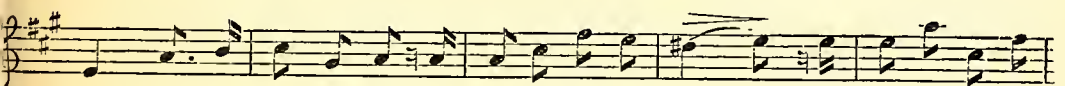
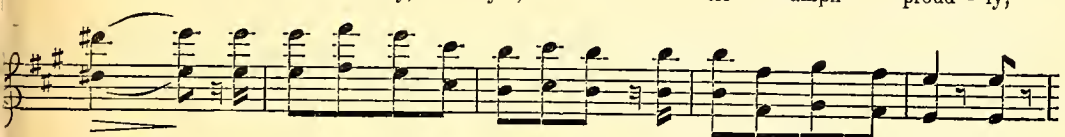
sto - ry to tri-umph proud-ly, or to rest where o'er him beams with glo - ry;



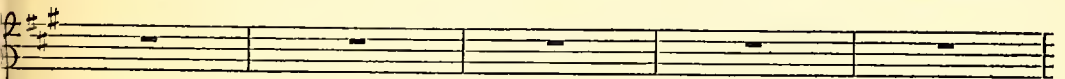
- nown'd in sto - ry, yes, to tri - umph proud - ly,



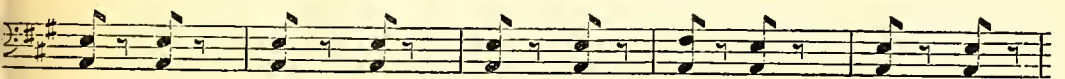
- nown'd in sto - ry, yes, to tri - umph proud - ly,



Heav'n shield the sol-dier's breast, his fate renown'd in sto - ry to tri-umph proudly,



or to rest where o'er him beams with glo - ry,



or to rest where o'er him beams with glo - ry,



*ff*

or to rest where o'er him beams with glo - ry! Heav'n shield the sol-dier's breast, his

Hark, hark what bra - ve - ry! oh,

o'er him beams with glo - ry! Hark, hark what bra - ve - ry! oh,

o'er him beams with glo - ry! Hark, hark what bra - ve - ry! oh,

*ff*

fate renown'd in sto - ry to triumph proud-ly, or to rest where o'er him beams with

lis - ten to their sto - ry, they fight, they con - quer or they sleep, dead in the lap of

lis - ten to their sto - ry, they fight, they con - quer, or they sleep, dead in the lap of

lis - ten to their sto - ry, they fight, they con - quer, or they sleep, dead in the lap of

glo - ry; Heav'n shield the sol-dier's breast, his fate renown'd in sto - ry to  
 glo - ry; hark, hark, what bra - ve - ry, oh, lis - ten to their sto - ry; they  
 glo - ry; hark, hark, what bra - ve - ry, oh, lis - ten to their sto - ry; they  
 glo - ry; hark, hark, what bra - ve - ry, oh, lis - ten to their sto - ry; they

triumph proud-ly, or to rest, where o'er him beams with glo-ry; Hea-ven shield.....  
 SOLDIERS.  
 Come, drink to

fight, they con-quer, or they sleep, dead in the lap of glo-ry; drink  
 fight, they con-quer, or they sleep, dead in the lap of glo-ry; come and drink,

fight, they con-quer, or they sleep, dead in the lap of glo-ry; drink to



vic - to - ry, or ours the bed, the bed of  
 vic - to - ry, drink to vic - to - ry, or ours the bed of  
 to vic - - to - - ry, to vic - to -  
 come drink, come drink, but not the bed of  
 vic - to - ry, drink to vic - to - ry, but not the bed of  
 8va.....

..... the sol - - dier's, sol - dier's  
 glo - - ry, ours the bed of  
 - ry, but not the bed of  
 glo - - ry, not the bed of  
 glo - - ry, not the bed of  
 8va.....

breast, Hea-ven, Hea-ven shield.....  
 glo - - ry, come drink to vic - to - ry, or

glo - - ry, drink to vic - to - ry, drink to

glo - - ry, drink to vic - -

glo - - ry, what bra - ve - ry! come, drink, drink, drink,

glo - - ry, drink to vic - to - ry, drink to

*Sua*.....

ours the bed, the bed of glo - - ry, the

vic - to - ry, or ours the bed of glo - - ry,

- to - - ry, to vic - to - ry, but

but not the bed of glo - - ry,

vic - to - ry, but not the bed of glo - - ry,

*Sua*.....

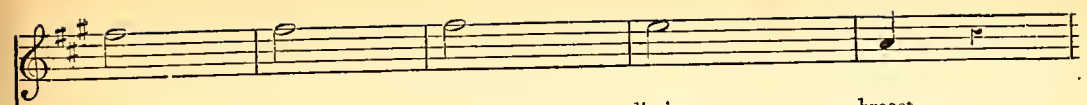
sol - - dier's breast, the sol - dier's breast, Heav'n shield the  
 ours the bed of glo - - ry, drink, drink to  
 not the bed of glo - - ry, drink, drink to  
 not the bed of glo - - ry, drink, drink to  
 not the bed of glo - - ry, drink, drink to  
*Sva*.....

This system contains five staves. The first four are vocal staves with lyrics. The fifth is a piano accompaniment staff with a treble and bass clef, featuring a rhythmic pattern of eighth and sixteenth notes.

sol - dier's breast, Heav'n shield the sol - dier's breast,  
 vic - to - ry, drink, drink to vic - to - ry,  
 vic - to - ry, drink, drink to vic - to - ry,  
 vic - to - ry, drink, drink to vic - to - ry,  
 vic - to - ry, drink, drink to vic - to - ry,  
*Sva*.....

This system contains six staves. The first five are vocal staves with lyrics. The sixth is a piano accompaniment staff with a treble and bass clef, continuing the rhythmic pattern from the first system.





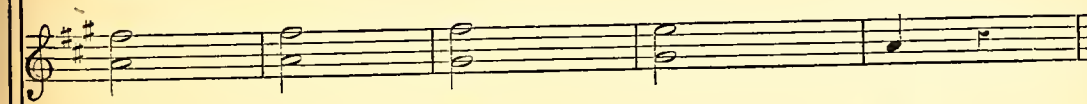
shield the sol - - dier's breast.



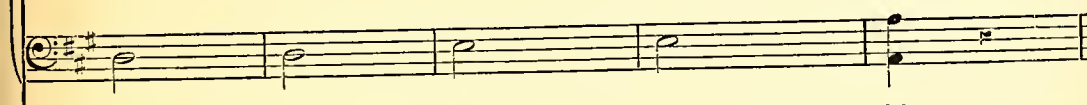
drink to vic - - to - - ry.



drink to vic - - to - - - ry.



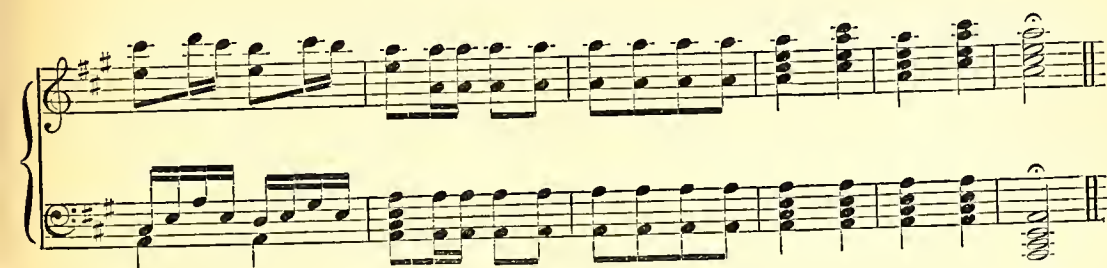
drink to vic - - to - - - ry.



drink to vic - - to - - - ry.



8va.....



## No. 2.

## SONG AND CHORUS.

*Allegro moderato.*

MICHEL.

Trav'lers all of ev-'ry

PIANO-FORTE.

*f* *>* *>* *ff* *p*

sta - tion, trav'lers all of ev-'ry sta-tion draw long bows, they draw long bows of ev-'ry

na - tion; no-thing but ex - ag - ge - ra - tion, no - thing

*p*

but ex - ag - ge - ra - tion of the climes where they have been, where they have

been. Neigh-bours, since you thus be - seech me, I'll my lit - tle sto - ry

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a half rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note A4, a quarter note G4, an eighth note F4, a quarter note E4, and a half note D4. The piano accompaniment consists of a right hand with a half rest followed by a quarter note G4, and a left hand with a half rest followed by a quarter note Bb4. The piano part includes a fortissimo (ff) dynamic marking and a piano (pp) dynamic marking.

teach ye, may such dan - gers nev - er reach ye as have caus'd me fear - ful

The second system of the musical score. The vocal line continues with a half note D4, a quarter note C4, an eighth note Bb3, a quarter note A3, an eighth note G3, a quarter note F3, an eighth note E3, and a half note D3. The piano accompaniment continues with a half note D3, a quarter note C3, an eighth note Bb2, a quarter note A2, an eighth note G2, a quarter note F2, an eighth note E2, and a half note D2.

strife; neigh-bours, since you thus be - seech me, I'll my lit - tle sto - ry

The third system of the musical score. The vocal line begins with a half rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note A4, a quarter note G4, an eighth note F4, a quarter note E4, and a half note D4. The piano accompaniment begins with a half rest, followed by a quarter note Bb4, an eighth note A4, a quarter note G4, an eighth note F4, a quarter note E4, an eighth note D4, a quarter note C4, and a half note Bb3.

teach ye, may such dan - gers nev - er reach ye as have caus'd me fear - ful

The fourth system of the musical score. The vocal line continues with a half note D4, a quarter note C4, an eighth note Bb3, a quarter note A3, an eighth note G3, a quarter note F3, an eighth note E3, and a half note D3. The piano accompaniment continues with a half note D3, a quarter note C3, an eighth note Bb2, a quarter note A2, an eighth note G2, a quarter note F2, an eighth note E2, and a half note D2.

strife, may such dan - gers nev - er reach ye as have caus'd me fear - ful

The fifth system of the musical score. The vocal line begins with a half rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note A4, a quarter note G4, an eighth note F4, a quarter note E4, and a half note D4. The piano accompaniment begins with a half rest, followed by a quarter note Bb4, an eighth note A4, a quarter note G4, an eighth note F4, a quarter note E4, an eighth note D4, a quarter note C4, and a half note Bb3.



strife, may such dan - gers nev - er reach ye as have caus'd me fear - ful

strife, as have caus'd me fear-ful strife, may such dan-gers ne-ver reach ye as have caus'd me fear-ful

strife, may such dan - gers nev - er reach ye as have caus'd me fear - ful

strife, may such dan - gers nev - er reach ye as have caus'd me fear - ful

strife, as have caus'd me fear - ful strife; fif - ty storms I have en - dur'd, yes, to

dread - ful ills in-nur'd, in-nur'd; wounded for - ty times and cur'd; three times

drown'd and brought to life, three times drown'd and brought to

*Soprani e Contralti.*

N—o!

*Tenore.*

N—o!

*Bassi.*

N—o!

life, three times drown'd and brought to life, three times drown'd and brought to

o—h!

three times

o—h!

three times

o—h!

three times drown'd and brought to

life, three times drown'd and brought to life; monsters hor-rid, past all  
 drown'd and brought to life!  
 drown'd and brought to life!  
 life, three times drown'd and brought to life!

*pp*

dream - ing, eyes like burn - ing com - ets beam - ing

full up - on me have been gleam - ing, e - ven now my cou - rage

fails, ser - pents I have seen in floods, too, o - thers

*p*



met in drea - ry woods, too, some in scales, and some in hoods,

too, some with bells up - on their tails,  
 Some with bells up - on their  
 Some with bells up - on their  
 Some with bells up - on their

yes, ser - pents I have seen in floods, too, o - thers met in drea - ry  
 tails!  
 tails!  
 tails!

woods, too, some in scales, and some in hoods, too, some with bells up - on their

tails; in-to Et-na's cra-ter jum-bled, in-to Et-na's cra-ter

*pp* Some with bells up-on their tails!

*pp* Some with bells up-on their tails!

*pp* Some with bells up-on their tails!

jum-bled ere in flames to ash-es crum - bled; to Niag'-ra's source I

O—h!

O—h!

O—h!

tum-bled, to Niag'-ra's source I tum-bled, like a fea-ther float-ed forth, to Niag'-ra's source I

*cresc.* *dim.*

tum - bled, like a fea - ther float - ed forth

He like a fea - ther float - ed

He like a fea - ther float - ed

He like a fea - ther float - ed

*p*

France and Rus - sia next in - vi - ted, France and Rus - sia next in -

forth!

forth!

forth!



- vi - ted, there the la - dies I de - light - ed, but their gold and beau-ty

*Sva.....*

slight - ed, but their gold and beau - ty slight - ed, con - scious of Mar - cel - la's

*Sva.....*

worth, but their gold and beau - ty slight - ed, con - scious of Mar - cel - la's

worth; ta - ken by a cru - el cor-sair, ta - ken by a cru - el

Bra-vo, bra-vo, good Mi - chel!

Bra-vo, bra-vo, good Mi - chel

Bra-vo, bra-vo, good Mi - chel!

cor-sair, horrid whiskers coarse as horse - hair, he'd have made of me a

course there, he'd have made of me a course there, but I plung'd in - to the

deep, great es - cape it was, be - lieve me,  
O-h!.....  
O-h!.....  
O-h!.....

fish did on its back re - lieve me, a fly - ing fish which soon did

leave me on an is-land fast a - sleep, a fly - ing fish which soon did

*p*

leave me on an is-land fast a - sleep, on an is - land fast a -

*Soprani e Contralti.*

Fast a - -

*f*

*tr*

- sleep, a fly - ing fish which soon did leave me on an is - land fast a -

- sleep!

*p*

- sleep, on an is - land fast a - sleep; there this

fast a - - sleep!

*tr*



hour I had been stay-ing, but a mer-maid near me stray-ing, thus the

hur - dy - gur - dy play-ing, chang'd it, chang'd it in - to a boat, a boat for

me; ma - gic then en - chant - ing bound me, scarce I saw the waves a -

- round me ere in Lon - don Docks I found me, then St. Paul's just strik - ing

*Allegro vivace.*  
three. Well then, my

friends, if you wish to tra - vel, England's the ve - ry best place to see, bet - ter than

*pp*

Spain, its Dons and Du - en - nas, or France, where folks cry oui, oui, oui; Eng - land's the

*p*

gar - den of love - ly wo - men, faith - ful as doves too, the men are all bold, stran - gers grow

*Sva.....*

rich there, pray where is the won - der? parks, squares, and streets all gra - vel'd with

gold; stran - gers grow rich there, pray where's the won - der? parks, squares, and

streets all gra-vel'd with gold; stran-gers grow rich there, pray where's the

won-der? parks, squares, and streets all gra-vel'd with gold; stran-gers grow

rich there, pray where is the won-der? parks, squares, and streets all gra-vel'd with

gold, parks, squares, and streets all gra-vel'd with gold:

All

All

All

Sva...



in Ger - ma - ny all's ja, ja, in  
 gra - vel'd with gold! ja, ja, ja,  
 gra - vel'd with gold! ja, ja, ja,  
 gra - vel'd with gold! ja, ja, ja,  
*Sra.*

France 'tis on - ly oui, oui, oui, a fig, too, for  
 ja, oui, oui, oui, oui,  
 ja, oui, oui, oui, oui,  
 ja, *Sra.* oui, oui, oui, oui,  
*Sra.*

Spain and all its dons, Eng - land's the land to  
 don, don, don, don,  
 don, don, don, don,  
 don, don, don, don,  
 don, don, don, don,

see, in Ger-ma-ny all's ja, ja, in France 'tis on - ly oui, for

Eng - land's the land to see, Eng -

Eng - land's the land to see, Eng -

Eng - land's the land to see, Eng -

The first system of the musical score for 'The Siege of Rochelle'. It features a vocal melody in G major (one sharp) and 2/4 time. The lyrics are: 'see, in Ger-ma-ny all's ja, ja, in France 'tis on - ly oui, for Eng - land's the land to see, Eng -'. The accompaniment consists of a piano part with a steady eighth-note pattern in the right hand and a bass line in the left hand.

lib - er - ty, beau-ty, and truth Eng-land, England's the land for me, England's the

- land's the land to see,

- land's the land to see,

- land's the land to see,

The second system of the musical score. The lyrics continue: 'lib - er - ty, beau-ty, and truth Eng-land, England's the land for me, England's the - land's the land to see, - land's the land to see, - land's the land to see,'. The musical notation follows the same pattern as the first system, with a vocal line and piano accompaniment.

land, the land to see, Eng-land's the land, the land for me, Eng-land's the

Eng-land's the

Eng-land's the

Eng-land's the

The third system of the musical score. The lyrics are: 'land, the land to see, Eng-land's the land, the land for me, Eng-land's the Eng-land's the Eng-land's the Eng-land's the'. The system concludes with a final vocal phrase and piano accompaniment.

land, the land for me, the land for me! well then, my

land, the land for me, the land for me!

land, the land for me, the land for me!

land, the land for me, the land for me!

friends, if you wish to tra - vel, England's the ve - ry best place to see, bet - ter than

*pp*

Spain, its Dons and Du - en - nas, or France, where folks cry oui, oui, oui; Eng-land's the

*p*

gar - den of love-ly wo - men, faith-ful as doves too, the men are all bold, stran-gers grow

*Sva*.....



rich there, pray where is the won - der? parks, squares, and streets all gra - vel'd with

gold; stran - gers grow rich there, pray where's the won - der? parks, squares, and

streets all gra - vel'd with gold; stran - gers grow rich there, pray where's the

won - der? parks, squares, and streets all gra - vel'd with gold; a fig for

Spain, for Ger - ma - ny, Rus - sia, and France, where the peo - ple cry oui, oui, oui,

oui, a fig for Spain, for Ger-ma-ny, Rus-sia, and France, where the peo-ple cry oui, oui, oui,

This system features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 2/4. The piano part includes a dynamic marking of *p* (piano).

oui, oui, oui, oui, oui, oui, oui, oui, oui, oui, a fig for Spain, a fig for

Oui, oui, oui, oui, ha! ha! ha!

Oui, oui, oui, oui, ha! ha! ha!

Oui, oui, oui, oui, ha! ha! ha!

This system continues the musical piece with vocal and piano parts. It includes a dynamic marking of *ff* (fortissimo) in the piano accompaniment.

France with their oui, oui, oui, oui, oui, oui, oui, oui, a fig for Spain, a fig for

ha! oui, oui, oui, oui, ha! ha! ha!

ha! oui, oui, oui, oui, ha! ha! ha!

ha! oui, oui, oui, oui, ha! ha! ha!

This system concludes the page with repeated vocal exclamations and piano accompaniment.

France, Eng-land's the land, the land for me, England's the land, the land for

ha! Eng-land's the land for

ha! Eng-land's the land for

ha! Eng-land's the land for

me, the land for me, the land for me.....

me, the land for me, the land for me.....

me, the land for me, the land for me.....

me, the land for me, the land for me.....

me, the land for me, the land for me.....

*f* *ff*



*Allegro moderato.*

PIANO-  
FORTE.

*Soprani e Contralti.*  
*sotto voce.*

Swear - ing death to trai - tor slave, hand we clench, sword we draw; heav'n de -

*Tenori.*

Swear - ing death to trai - tor slave, hand we clench, sword we draw; heav'n de -

*Bassi e MICHEL.*

Swear - ing death to trai - tor slave, hand we clench, sword we draw; heav'n de -

- fend the true and brave, Vive le Roi! vive le Roi! heav'n de - fend the true and

- fend the true and brave, Vive le Roi! vive le Roi! heav'n de - fend the true and

- fend the true and brave, Vive le Roi! vive le Roi! heav'n de - fend the true and

brave, Vive le Roi! vive le Roi! heav'n de-fend the true and brave, Vive le

Roi! vive le Roi! Swear-ing death to trai-tor slave, hand we clench, sword we

draw; heav'n de-fend the true and brave, Vive le Roi! vive le Roi!



The piano introduction consists of two staves. The right hand features a series of rapid sixteenth-note runs in the treble clef, while the left hand provides a steady accompaniment of eighth-note chords in the bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4.

*sotto voce.*

The first system of the vocal score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall awe! thus, till". The piano part consists of chords in the left hand and a melodic line in the right hand. A piano dynamic marking (*p*) is present at the beginning of the piano part.

The second system of the vocal score continues the lyrics: "life's last throb ex - pire, Vive le Roi! vive le Roi! yes, till life's last throb ex -". The vocal staves and piano accompaniment follow the same pattern as the first system, with the piano part providing harmonic support for the vocal lines.

The third system of the vocal score concludes the lyrics: "- pire, Vive le Roi! vive le Roi! yes, till life's last throb ex - pire, Vive le". The vocal staves and piano accompaniment continue the musical theme established in the previous systems.



Roi! vive le Roi! Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall

Roi! vive le Roi! Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall

Roi! vive le Roi! Hearts that pa - triot thoughts in - spire, re - bel threat ne'er shall

awe! thus, till life's last throb ex - pire, Vive le Roi! vive le Roi!

awe! thus, till life's last throb ex - pire, Vive le Roi! vive le Roi!

awe! thus, till life's last throb ex - pire, Vive le Roi! vive le Roi!

*Andante sostenuto.*PIANO-  
FORTE.

CLARA.

*con espressione.*

Mid the scenes of ear-ly

youth, mem-ry still delights to stray; scenes re-plete with love and truth, fa-ded

now a-way! where those bow'rs of myr-tle wreath in that maze, that maze of

stream.... and tree,....., beats there still a heart to breathe one sad

sigh for me, one sad sigh, one sad sigh for me?

one sad sigh, one sad sigh..... for me?

*ad lib. e lento.*

*dim.*

*Ped.*

*pp*

Spark-ling do those fountains flow as when there I tun'd my lute?... doth some

o - ther charm him now, is he still as mute? tho' it break be-neath the



wrong, still con - tent, con - tent my heart..... would be.....might a

note of hersweet voice wake one sigh for me, wake one sigh, one sad

sigh for me, one sad sigh, one sad sigh..... for

me.

## No. 5.

## RECITATIVE AND CAVATINA.

*Allegro agitato.*

PIANO-  
FORTE.

*ff* *deces.*

*Sra. ....*

VALMOUR.

Why seeks my soul in ev-'ry face that on-ly look of her's to

*f*

trace? sweet poi-son flow'r, thy hon-ied breath but once, but once im-bib'd

*pp*

*ad lib.* *Larghetto cantabile.*

our love is death.

*p*

In vain..... my soul her im-age flies,..... no

*pp*

dream of hope, no dream of hope sub-dues my woes, deep in this heart love's

*tr* *pp*

ma-gic lies, deep as the can-ker in the rose,..... deep as the



can - ker, as the can - ker in the rose; my halls for her, for her are

*pp*

de - so - late, tears..... yield a - lone re -

- lief, they sad - ly soothe my deep de -

*pp*

- spair,... my on - ly joy is grief, my on - ly joy,... my on - ly joy is

*ad lib.*  
grief... In vain.... my soul her im - age flies,..... no

*pp*

*tr*

dream of hope, no dream of hope sub-dues my woes, deep in this heart love's ma-gic

*tr*

lies,..... deep as the can-ker, as the can-ker in the rose,..... deep as the

can - ker, as the can - ker in the rose, as the can - ker in..... the

rose.

*Allegro moderato.*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody in the treble clef begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The bass clef features a continuous eighth-note accompaniment. A piano (p) dynamic marking is placed above the first measure of the bass line.

The second system continues the musical piece. The treble clef melody includes a half note G4, a quarter note A4, and a half note B4. The bass clef accompaniment continues with eighth notes. A forte (f) dynamic marking appears above the first measure of the treble line. Triplet markings (3) are present under several groups of notes in both staves.

The third system of musical notation shows the continuation of the melody and accompaniment. The treble clef features a half note G4, a quarter note A4, and a half note B4. The bass clef accompaniment continues with eighth notes. Triplet markings (3) are present under several groups of notes in both staves.

The fourth system of musical notation includes the first line of lyrics. The treble clef melody begins with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The bass clef accompaniment continues with eighth notes. A piano (p) dynamic marking is placed above the first measure of the bass line. The lyrics are: "Hope, once more this bo - som fill, mine the".

The fifth system of musical notation includes the second line of lyrics. The treble clef melody begins with a half note G4, a quarter note A4, and a half note B4. The bass clef accompaniment continues with eighth notes. The lyrics are: "wreath of mar - tial pride, va - lour ev - 'ry nerve shall".



*dolce.*

thrill, hon - our, hon - our be my bride; where some

*p*

mourn - ful cy - press weeps, on the cold earth's tran - quil

*con spirito.*

breast,..... where the brave heart no - bly

*p*

sleeps, there I'll seek, I'll seek my rest; where the

brave heart nobly sleeps,..... there I'll seek, I'll seek my

rest; where the brave heart nobly sleeps, there I'll

*cresc.* *f*

seek, there I'll seek my.... rest;

*ff* *f*

where the brave heart nobly sleeps,

*cresc.*

there I'll seek, I'll seek my

*cresc.*

rest; where the brave heart nobly sleeps, there I'll

seek, I'll seek my rest; there I'll seek my

rest.

Hope, once more this bosom fill, mine the

*p*



wreath of mar - tial pride, va - lour ev - 'ry nerve shall

thrill, hon - our, hon - our be my bride; where some

mourn - ful cy - press weeps, on the cold earth's tran - quil

breast,..... where the brave heart no - bly

sleaps, there I'll seek, I'll seek my rest; where the

brave heart no - bly sleeps,..... there I'll seek, I'll seek my

rest; where the brave heart no - - bly sleeps, there I'll

seek, there I'll seek my rest, there I'll seek my

rest, there I'll seek my rest, there.....

*fp fp fp fp ff*

..... I'll seek,..... I'll seek my

rest.



*Allegretto.*

PIANO-FORTE.

*ff* *p*

MICHEL.

Well, if I must speak my mind 'twere strange, I say, with-out dis-guise, did not these fea-tures

*p*

sometimes find fa-vour in sweet la-dies' eyes: I have tra-veill'd, I am fin-ish'd;

if soft looks kind thought pro-claim, beau-ties sigh-ing, for me dy-ing, can I help it,

who's to blame? can I help it, can I help it, who's to blame?

can I help it, can I help it, who's to blame?

MARCELLA.  
Well, sir, ful-ly as sin-cere I have been told, no mat-ter when, these eyes of mine some-

- times ap-pear sunshine to the gen-tle-men; with this face, sir, and this form, sir,

if soft looks fond hopes proclaim, young men sigh-ing, for one dy-ing, hus-band roaming,

who's to blame? hus - band roam - ing, hus - band roam - ing, who's to blame?

hus - band roam - ing, hus - band roam - ing, who's to blame? In my ab-sence

MICHEL.

who has dar'd to breathe to you his wi - ly sighs? Frown not, dar - ling,

MARCELLA.

lest those fea - tures loose their charms in la - dies' eyes. Sometimes

Say, where was it?



walk-ing, sometimes talk-ing,

say, how came it? where on earth could this have

sometimes danc-ing on the green.

been? In my ab-sence, me un-do-ing, quick re-veal each

vil-lain's name; oh! tor-ment-ing! bil-ling, coo-ing, I'll soon teach them who's to

blame; nev-er more my home I'll leave if to

## MARCELLA.

me you'll prove but true. Nev - er more will I de -

- ceive if you think those eyes will do. I tor -

MICHEL.

I was jea-lous,

- ment - ing, thus for - give - ness we pro - claim, love con - fi - ding, no more

thus for - give - ness we pro - claim, love con - fi - ding, no more

*colla parte.*

*rall.*

chi - ding, we a - like are both to blame, we a - like are both to blame.

chi - ding, we a - like are both to blame, we a - like are both to blame.

## MARCELLA.

Thus to - ge - ther, side by side, love, like two ring-doves,

*Tempo di Waltz. p*

we will stray, we will stray; yes, u - nit - ed.... we through life

*8va*.....

or

## MICHEL.

will sing and dance, and laugh and play. Thus to - ge - ther

*8va*...

side by side,..... love, like two ring-doves we will stray,.....



..... yes, u - nit - ed we thro' life will sing and dance, and

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "..... yes, u - nit - ed we thro' life will sing and dance, and".

laugh and play, yes, u - nit - ed we..... thro' life will

This system contains the second line of the musical score. The vocal melody continues with the lyrics: "laugh and play, yes, u - nit - ed we..... thro' life will". The piano accompaniment provides harmonic support.

sing, will sing, and laugh, and play,..... still to - ge - ther;

This system contains the third line of the musical score. The vocal melody continues with the lyrics: "sing, will sing, and laugh, and play,..... still to - ge - ther;". The piano accompaniment continues with a steady rhythm.

some-times walk - ing, laugh - ing, talk - ing,

al - ways mer - ry,

This system contains the fourth line of the musical score. The vocal melody continues with the lyrics: "some-times walk - ing, laugh - ing, talk - ing, al - ways mer - ry,". The piano accompaniment includes a dynamic marking of *p* (piano) at the end of the system.

where our friends are we'll be seen, be seen, some-times danc - ing

where our friends are we'll be seen, be seen, some-times danc - ing

on the green, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

on the green, la, la, la, la, la, la, la, la, la, la,

*Sva*.....

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

*Sva*.....

la, la, la, la, la, la, la, la, thus to - ge - ther.... side by..... side,

la, la, la, la, la, la, la, la, thus to - ge - ther.... side by..... side,

love, like two ring-doves we will stray, we will stray, yes, u - nit - ed....

love, like two ring-doves we will stray, we will stray, yes, u - nit - ed....

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are 'love, like two ring-doves we will stray, we will stray, yes, u - nit - ed....'.

we through life will sing and dance, and laugh and play,

we through life will sing and dance, and laugh and play,

The second system continues the musical score. It includes an 'or' marking above a short musical phrase. The vocal staves and piano accompaniment continue with the lyrics 'we through life will sing and dance, and laugh and play,'. The piano part includes a forte (*f*) dynamic marking.

yes, we'll sing, we'll laugh and play, yes, we'll dance and

yes, we'll sing, we'll laugh and play, yes, we'll dance and

The third system concludes the musical score. The vocal staves and piano accompaniment continue with the lyrics 'yes, we'll sing, we'll laugh and play, yes, we'll dance and'. The piano part includes a forte (*f*) dynamic marking.



First system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "sing and play, we'll laugh and play, we'll laugh and sing and play, we'll laugh and play, we'll laugh and".

sing and play, we'll laugh and play, we'll laugh and

sing and play, we'll laugh and play, we'll laugh and

Second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "play, we'll laugh and play.".

play, we'll laugh and play.

play, we'll laugh and play.

Third system of the musical score. It consists of two staves. The top staff is a vocal part with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "play, we'll laugh and play.".

play, we'll laugh and play.

Fourth system of the musical score. It consists of two staves. The top staff is a vocal part with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "play, we'll laugh and play.".

play, we'll laugh and play.

Fifth system of the musical score. It consists of two staves. The top staff is a vocal part with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "play, we'll laugh and play.".

play, we'll laugh and play.

VALMOUR.

*Allegro moderato.*

PIANO-FORTE.

*f*

I am a-lone a -

- gain! a - lone! a - lone! my

heart's de - - spair, in - dulse thy

*p*

care a - lone in this wide world of

sor - row, in this wild world of sor - row!

CLARA.  
Oh! Vir - gin, pi - ty me!

oh hear, oh hear, my bo - - som's

fears dis - solve in tears, and

teach me hope from thee to bor - row, and teach me hope to bor -



- row!

*Andante.* VALMOUR.

*rall.* Sweet hlos - som of pa - ren - tal

*cresc.* *pp*

joy, fro - zen too soon thy in - fant breath, thy in - fant breath;

these spark - ling eyes, my murder'd boy, . . . . . they bless thy fa - ther e'en in

CLARA.

death! Oh, Vir - gin, his each earth - ly joy, for him I

*pp*

pray with fer - vent breath, with fer - vent breath! these gush ing tears with-out al -

- loy,..... for his re - pose could flow till death! VALMOUR. yes, these  
These speak - ing eyes, my

gush - ing tears, yes,..... for his re - pose, these  
mur - der'd boy, they bless thy fa - ther e'en in death, they

gush - ing tears..... for his re - pose could flow till death, yes, till  
bless thy fa - ther, they bless thy fa - ther e'en in death, e'en in

death, for his re - pose could flow till death, yes, till death, for..... his re -  
 death, they.... bless thy fa - ther e'en in death, e'en in death, they.... bless thy

- pose could flow till death, till death, till..... death!  
 fa - ther, e'en in death, in death, in..... death!

*Allegro.*

*ff*

*Moderato.* VALMOUR.

No eye..... ob-serves my



guil - ty love, for oh, I can-not quell its glow, sweet look thus cloth'd in

in - no-cence, oh, Cla - ra, oh, Cla - ra, is it thou! no eye observes my

guil - ty love, for oh, I can - not quell its glow, no, sweet look thus cloth'd in

in - no-cence, oh, Cla - ra, oh, Cla - ra, is it thou!

CLARA.

*pp*

That plain-tive voice

so soft and

sad,

Heav'n's! methinks

its tone I know,

*cresc.*

Heav'n's! me - thinks..... its tone I

know;.....

*cresc.*

like some..... for-got - ten me - lo - dy which

*p*

sweet - ly thrills, but thrills with woe, like some..... for - got - ten  
VALMOUR.  
Oh, Cla - ra, is it thou!

me - lo - dy, which sweet - ly thrills with woe. Yes, yes, a - gain it  
Cla - ra, is it thou!

speaks of me! Oh, Vir - gin, calm this ho - som's glow, Heav'ns! so near, great pow'r, my

rea - son spare! Val - mour, Val - mour, is it thou! What  
*Allegro agitato.* VALMOUR.  
*f marcato assai.*



pierc - ing cry as - sails mine ear? deep

sobs, a sti-fled groan I hear!

that life - less form, what kin - dred

MARCELLA.

O -  
 care here al - so wa-kens dark de - spair!  
 MICHEL.

- lym - pia, what sud - den  
 Poor life - less  
 - lym - pia, yes, what sud - den, sud - den care hath

care, what sud - den care  
 form, hear, Heav'n, my pray'r,  
 plung'd her thus in dark de - spair? oh, Heav'n, what sud - den, sud - den

hath plung'd her thus in dark de -  
 and wake her from this dark de -  
 care hath plung'd her thus in dark de - spair, in dark de -

- spair? Cla - ra, that

- spair! Great pow'r! Cla - ra, and a - live!

- spair? Cla - ra, that

*f* *p* *pp*

name!

breathe not the sound, 'tis she! how could she thus sur -

name!

Cla - ra, her name!

- vive? breathe not the sound, a

Cla - ra, her name!

*cresc.*



se - cret 'tis pro - found, let her not

We'll prove sin - cere,

know that I was here, for her re -

We'll prove sin - cere,

we swear! we swear!

- pose to prove sin - cere.

we swear! we swear!

*ff*

*p*

*ff*

*p*

*Allegro assai.*

CLARA.

My rea - - son wakes as from a

dream,..... a - gain wild thoughts my fan - cy

warm,..... a trou - bled light steals o'er my

soul,..... like..... sun - shine through the

storm;..... a trou - bled light steals o'er my

soul,..... like sun - shine thro' the

storm, like..... sun - - - shine,..... like

sun - - - shine through..... the

CLARA.  
storm. My rea - son wakes as from a

MARCELLA.  
Her sen - ses wake as from a

VALMOUR.  
Her rea - son wakes, I must be

MICHEL.  
Her seu - ses wake as from a



dream, a - gain wild thoughts my fan - cy  
 dream, life tints once more those fea - tures  
 gone, nor stay to view the dan - grous  
 dream, life tints once more those fea - tures

warm ; a trou - bled light steals o'er my  
 warm ; a trou - bled light beams in her  
 form ; since in this breast can beam no  
 warm ; a trou - bled light beams in her

*Sva.* .....

soul, like..... sun - shine through..... the  
 eye, like..... sun - shine through..... the  
 more, the..... sun - shine of..... the  
 eye, like..... sun - shine through..... the

*Sva.* .....

*fz* *fz*

storm, like..... sun - shine through..... the

storm, like..... sun - shine through..... the

storm, the..... sun - shine of..... the

storm, like..... sun - shine through..... the

storm ;

storm ;

storm ;

storm ;

my rea - - son wakes as from a dream,.....

her rea - - son wakes as from a dream,.....

her rea - son

her rea - son

*pp* *fp* *fp* *fp*

..... a - gain wild thoughts my fan - cy warm ;.....

..... life tints once more those fea - tures warm ;.....

wakes, I must be gone, I must be gone ;.....

wakes as from a dream, from a dream :

*fp*

..... a trou - bled light steals o'er my soul,.....

..... a trou - bled light beams in her eye,.....

..... since in this

a trou - bled

*fp*

..... like sun - shine through the storm ;.....

..... like sun - shine through the storm ;.....

breast can beam no more, can beam no more,.....

light beams in her eye, beams in her eye,.....

*fp*



..... a trou - bled light steals o'er my soul, .....  
 ..... a trou - bled light beams in her eye, .....  
 ..... since in this breast can beam, .....  
 ..... a trou-bled light .....  
 ..... like sun - - shine through the storm, like .....  
 ..... like sun - - shine through the storm, like .....  
 ..... can beam no more, more, the  
 ..... beams in her eye, ..... like  
 ..... sun - - shine, ..... like sun - -  
 ..... sun - - shine, ..... like sun - -  
 sun - - shine, the sun - -  
 sun - - shine, like sun - -  
 sun - - shine, like sun - -

shine through..... the storm; a trou- bled

shine through..... the storm; a trou- bled

shine of..... the..... storm; since in this

shine in the storm; a

*ff*

light..... steals o'er my soul..... steals o'er my

light..... beams in her eye..... beams in her

breast..... can beam no more..... can beam no

trou- bled, trou- bled light beams in her eye, beams

soul..... like sun-shine through the storm,.....

eye..... like sun-shine through the storm,.....

more..... the sun-shine of the storm.....

in her eye, like sun-shine in the storm,.....

*dim.*

*dim.*

*p*

like..... sun - shine through the

*p*

like..... sun - shine through the

*p*

the..... sun - shine of the

*p*

like..... sun - shine through the

*8va*.....

*p* *f*

*più mosso.*

storm, like sun - shine through the storm,

storm, like sun - shine through the storm,

storm, the sun - shine of the storm,

storm, like sun - shine through the storm,

*ff più mosso.*



like sun - - - shine, like sun - shine

like sun - - - shine, like sun - shine

the sun - - - shine.....

like sun - - - shine.....

8va.....

through..... the storm.

through..... the storm.

of..... the storm.

through..... the storm.

8va.....

*ff Ped.*

*ff*

*Moderato.*PIANO-  
FORTE.*Bells.**tremolo.....*

AZINO.

Lo! the ear - ly beam of morn - ing

soft - ly chides our longer stay;

hark! the ma - tin bells are chim - ing,

Daugh - ter, we must hence a - way, daugh - ter, we must hence a - way;

## CLARA.

Fa - ther, I at once at - tend thee, fare-well, friends, for you I'll pray ;

*p* lo! the ear-ly beam of morn - ing, of morn - ing soft-ly chides our

hark! the ma-tin bells are chim - ing, fa - ther, we must hence a -

stay ; hark! the ma-tin bells are chim - - -

- way, fa - - - ther, we must hence a - way ;

- ing, are chim - ing, daughter, we must hence a -



CLARA.

*pp*  
fa - ther, I at once at - tend thee, fare - well, friends, for you I'll

MARCELLA.

*pp*  
La - dy, may each blessing wait thee, we for thee will ev - er

MICHEL.

*pp*  
La - dy, may each blessing wait thee, we for you will ev - er

AZINO.

*pp*  
- way, the ear - ly beam of morn - ing soft - ly chides our long - er

*pp*

pray; hark! the ma - tin bells are chim - ing,

pray; hark! the ma - tin bells are chim - ing,

pray, we for you will ev - er pray; the ma - tin bells are chim - ing,

stay; hark! the ma - tin bells are chim - ing,

fa - ther, we must haste a - way, yes, we must haste a - way;

from all dan-ger haste a - way, from..... all dan-ger haste a - way;

from all dan-ger haste a - way, la - dy, yes, haste a - way;

daugh - ter, we must haste a - way, daugh - ter, hence, hence a - way;

*cresc.* *p*

*sotto voce.*

fa - ther, I at once at - tend thee, fare - well, friends, for you I'll

la - dy, may each bless - ing wait thee, we for you will ev - er

la - dy, may each bless - ing wait thee, we for you will ev - er

lo! the ear - ly beam of morn - ing soft - ly chides our long-er

*pp*

*f pp*  
 pray;..... hark! the ma-tin bells are chim - ing, fa - ther, we must hence a -

*f pp*  
 pray; hark! the ma-tin bells are chim - ing, from all dan-ger haste a -

*f pp*  
 pray: hark! the ma-tin bells are chim - ing, from all dan-ger haste a -

*f pp*  
 stay; hark! the ma-tin bells are chim - ing, daugh - ter, we must haste a -

*f pp*  
 - way, hence a - way,..... hence a - way,..... hence a - way,

*f*  
 - way, haste a - way,..... haste a - way, ..... haste a - way,

*f*  
 - way, haste a - way, haste a - way; ah!

*f*  
 - way, hence a - way, hence a - way, hence a - way,

*f f*



hence a - way,

hence a - way,

la - dy, may each bless-ing wait thee, we for you will ev - er

hence a - way,

*p*

hence a - way, hence a - way,

hence a - way, hence a - way,

*p*

pray; hark! the ma-tin bells are chim - ing, from all dan-ger haste a -

hence a - way, hence a - way,

fa - - ther, we must hence a - way, hence a -

a - way, haste a -

- way, from..... all dan-ger haste a - way, la - dy, haste a - way, haste a -

a - way, hence a -

- way, hence a - way.....

- way, haste a - way.....

- way, la - dy, haste a - way, haste a - way.....

- way, hence a - way.....

tremolo.....

*Allegro vivace.*CHORUS. *Soprani 1mi, 2di, e Contralti.*PIANO-  
FORTE.

Fa-ther A - zi - no, we have sought you,

ho - ly fa - ther, be to

us a sa - cred shield;

hark! the fierce at - tack com - men - ces,



car - nage fills the bat - tle

*ff* CLARA AND MARCELLA.

Hor - ror! hor - ror!

*ff* MICHEL AND AZINO.

Hor - ror! hor - ror!

*ff* Soprani e Contralti.

field. Hor - ror! hor - ror!

*ff* Tenori.

Hor - ror! hor - ror!

*ff* Bassi.

Hor - ror! hor - ror!

*ff*

what de - struc - tion, swords are

what de - struc - tion, swords are

what de - struc - tion, swords are

what de - struc - tion, swords are

what de - struc - tion, swords are

what de - struc - tion, swords are

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

clash - ing, guns are flash - ing,

The first system of the musical score consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'clash - ing, guns are flash - ing,'.

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

guard us, migh - ty pow'r, guard us, migh - ty

The second system of the musical score consists of six staves. The top five staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'guard us, migh - ty pow'r, guard us, migh - ty'.

pow'r, guard, guard

pow'r, guard, guard

pow'r, guard, guard

pow'r, guard, guard

pow'r, guard, guard

us, migh - - - ty pow'r!

us, migh - - - ty pow'r!

us, migh - - - ty pow'r!

us, migh - - - ty pow'r!

us, migh - - - ty pow'r!

*fff*



# PRAYER.

*Andante religioso.*

(Organ.) *pp* *rf* *p*

GENERAL CHORUS. (*All kneeling.*)

CLARA and Soprani.

*sotto voce.*

MARCELLA and Contralti.

Oh, Thou, who look'st up - on the bat - tle, and shield - est those Thy love would spare,

Tenori.

Oh, Thou, who look'st up - on the bat - tle, and shield - est those Thy love would spare,

Bassi.

Oh Thou, who look'st up - on the bat - tle, and shield - est those Thy love would spare,

*p*

ex - tend o'er us Thy migh - ty fa - vour, and shel - ter us be - neath Thy care;

ex - tend o'er us Thy migh - ty fa - vour, and shel - ter us be - neath Thy care;

ex - tend o'er us Thy migh - ty fa - vour, and shel - ter us be - neath Thy care;

*cresc.*  
on our sins now look down in mer - cy, nor for - mer ill dis - pleas'd re - sent, oh,  
*cresc.*  
on our sins now look down in mer - cy, nor for - mer ill dis - pleas'd re - sent, oh,  
*cresc.*  
on our sins now look down in mer - cy, nor for - mer ill dis - pleas'd re - sent, oh,  
*mf* *cresc.*

*pp*  
Thou, who know'st our ev - 'ry feel - ing, and grant us lei - sure to re - pent, and grant us  
*pp*  
Thou, who know'st our ev - 'ry feel - ing, and grant us lei - sure to re - pent,  
*pp*  
Thou, who know'st our ev - 'ry feel - ing, and grant us lei - sure to re - pent,

*rall.*  
lei - sure to re - pent, lei - sure to re - pent, to re - pent.  
and grant us lei - sure to re - pent, lei - sure to re - pent, to re - pent.  
yes, to re - pent, to re - pent.  
*rall.*

*Allegro marziale.*

*ff*  
(Trumpets.)

CLARA.

Hark!

MARCELLA.

Hark!

VALMOUR.

MICHEL.

Hark!

ROSENBERG.

AZINO.

Hark!

MONTALBAN.

*Soprani e Contralti.*

Hark!

*Tenori.*

Hark!

*Bassi.*

Hark!

*p*





The musical score is written for a choir and piano. It consists of 12 staves. The first six staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2), and the last six are piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), indicating G major. The lyrics are: "pray'r is heard, war reigns no more, our pray'r is". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

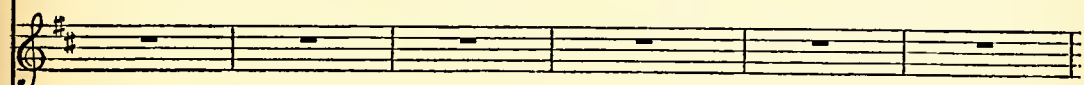
pray'r is heard, war reigns no more,  
 pray'r is heard, war reigns no more,  
 pray'r is heard, war reigns no more,  
 pray'r is heard, war reigns no more, our pray'r is



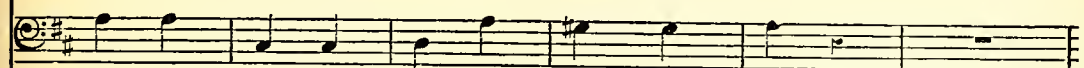
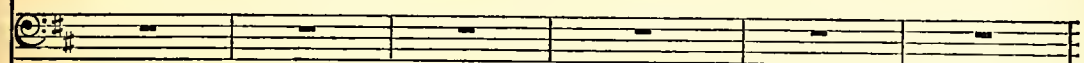
our pray'r is heard, war reigns no more,



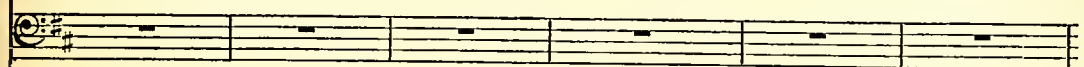
our pray'r is heard, war reigns no more,



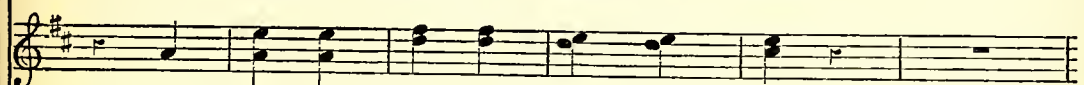
our pray'r is heard, war reigns no more,



heard, our pray'r is heard, war reigns no more,



our pray'r is heard, war reigns no more,



our pray'r is heard, war reigns no more,



our pray'r is heard, war reigns no more,





our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

our pray'r is heard, war reigns no more.

VALMOUR.

Fly, wretch-ed one, the foe re - pell'd, and dri - ven to their walls a - gain, your

*pp*

CLARA.

fa - ther and the count ad - vance to join a re - quiem for the slain! Oh,

let me hence, oh, hap - less fate, from his ap - proach I fly too late!

ROSENBERG.

That guil - ty

ROSENBERG.

wretch!

MONTALBAN.

know they here her ha - ted

*Allegro.*

It is the same!

*p*

name ?

Cla - ra Mon - tal - ban, name re - vil'd, as - sas - sin of De Val - mour's

Too wretch-ed daughter, thus re - vil'd, could

That fran - tic air, that an - guish wild, could

Too wretched daugh-ter, could

Cla - ra Mon - tal - ban, as -

Too wretched daugh-ter, could

child! that fiend re - vil'd, as - sas - sin of De Val - mour's

Cla - ra Mon - tal - ban, as -

Cla - ra Mon - tal - ban, as -

Cla - ra Mon - tal - ban, as -



I am not guil - ty, this load of  
 she de-stroy a help - less child?  
 she de-stroy a help - less child?  
 she de-stroy a help - less child?  
 - sas - sin of De Val - mour's child!  
 she de-stroy a help - less child?  
 child!  
 - sas - sin of De Val - mour's child!  
 - sas - sin of De Val - mour's child!  
 - sas - sin of De Val - mour's child!  
 shame I can-not bear; no, I'll pro-claim the mur - d'r's

The musical score consists of ten systems. The first six systems are vocal parts with lyrics. The seventh system is a piano introduction with a treble and bass staff. The eighth system continues the piano accompaniment. The ninth system is a vocal part with lyrics. The tenth system is a piano accompaniment. The music is written in G major and 2/4 time.

name!

Pro - claim, pro - claim the mur - d'r's name!

Pro - claim, pro - claim the mur - d'r's name!

Pro - claim, pro - claim the mur - d'r's name!

Pro - claim, pro - claim the mur - d'r's name!

Will she pro - claim the mur - d'r's name?

Will she pro - claim the mur - d'r's name? Be -

Pro - claim, pro - claim the mur - d'r's name!

Pro - claim, pro - claim the mur - d'r's name!

Pro - claim, pro - claim the mur - d'r's name!

- neath this sa - cred roof beware, a bro - ken oath, a

The murd'rer's name de - clare, de -

The murd'rer's name de - clare, de -

The murd'rer's name de - clare, de -

The murd'rer's name de - clare, de -

The murd'rer's name de - clare, de -

bro - ken oath he will not spare!

The murd'rer's name de - clare, de -

The murd'rer's name de - clare, de -

The murd'rer's name de - clare, de -

*pp*



It is too much, my soul's af - fec-tion;

- clare !

- clare !

- clare !

- clare !

- clare !

- clare !

begone, and save from death thy soul !

- clare !

- clare !

- clare !

*cresc.* *a poco.*

yes, I will speak, MONTALBAN. yes, I will speak !

be-gone, and save from death thy soul ! ere that false



Ah!.....



Ah!.....



Ah!.....



Ah!.....



Ah!.....



Ah!.....



word be thine, a fa-ther's ma-le-dic-tion!



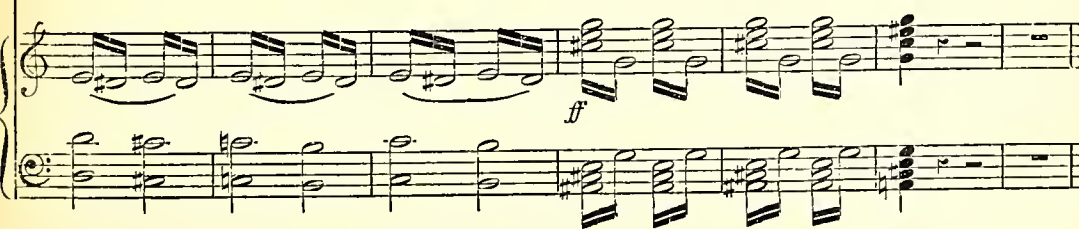
Ah!.....

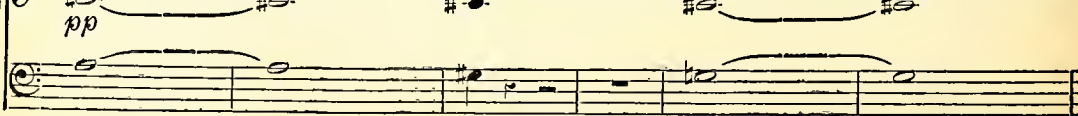
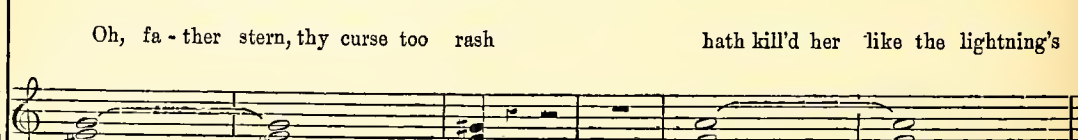
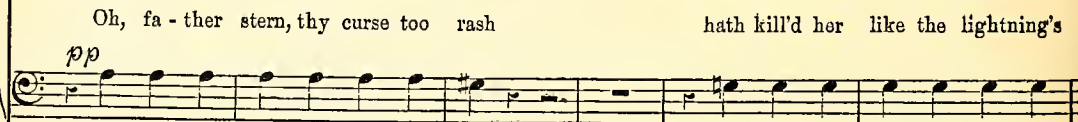
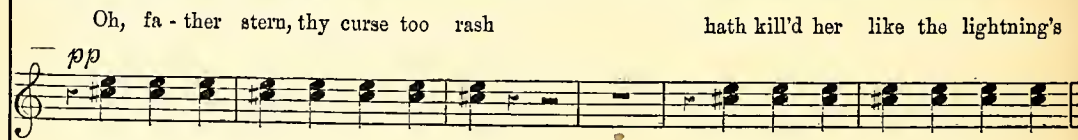
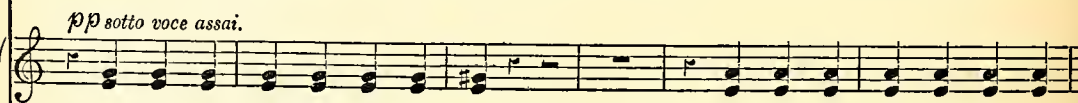
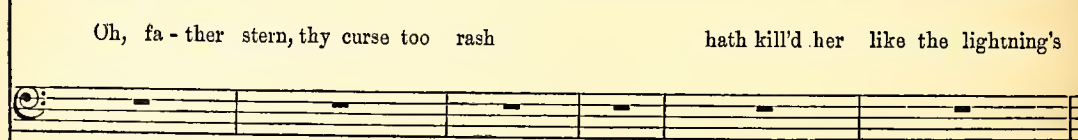
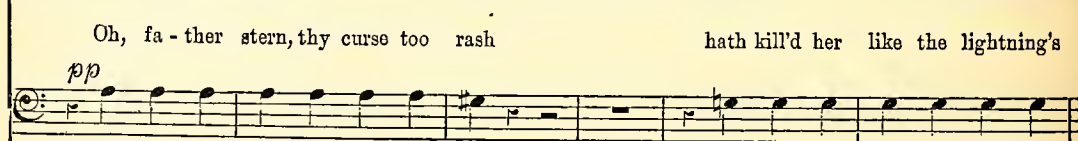
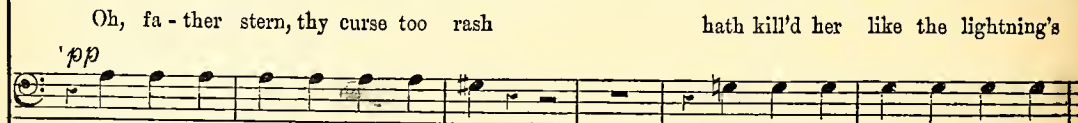
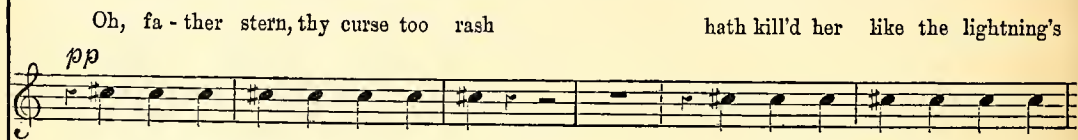
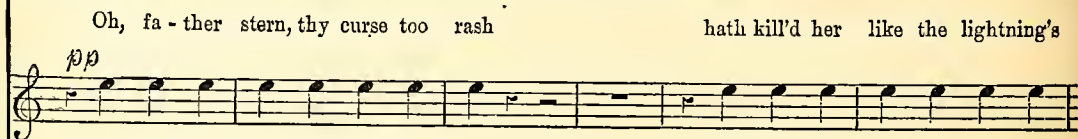
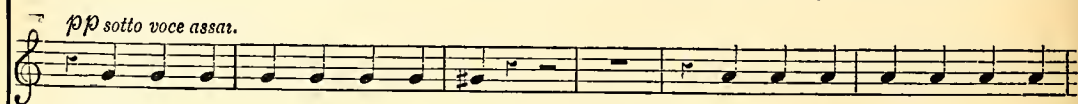
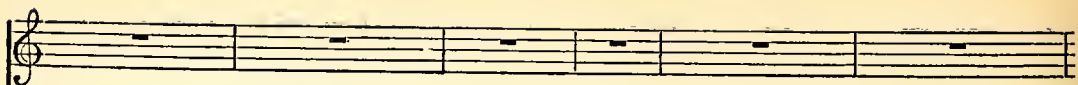


Ah!.....



Ah!.....









## CLARA.

*Allegro vivace.*

Ri - gid fate, thy wrath is end - ed,

with this last most stern af - flic - ti - on; what more

dread - ful can be - fall me than a fa - ther's

ma - le - dic - tion? Heav'n, which knows I am not

guil - ty, in its turn will send re - dress,

then, oh fa-ther, thine to suf-fer, when this

heart re- pose will bless,..... then, oh fa-ther, yes,

thine to suf-fer, when this heart re- pose will bless, then,....

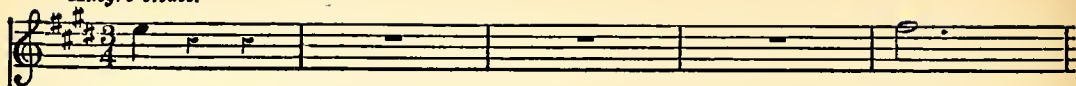
..... oh fa-ther, yes, thine to suf-fer, when this heart re-

- pose will bless, when..... this heart re- pose..... will

8va.....

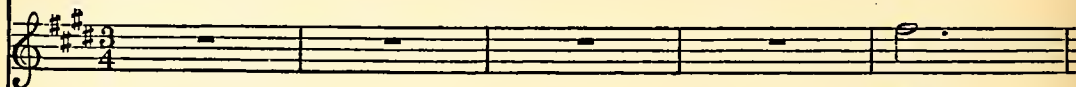


*Allegro vivace.*

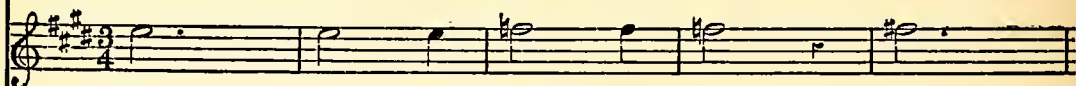


bless,

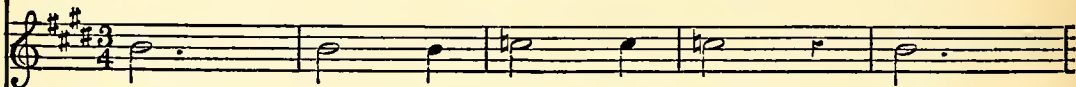
I



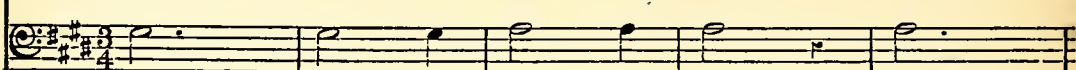
She



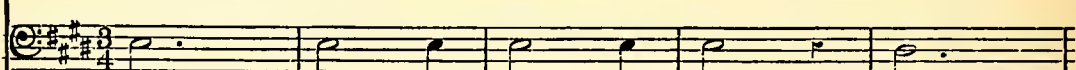
Can she the mur - d'rer name? why



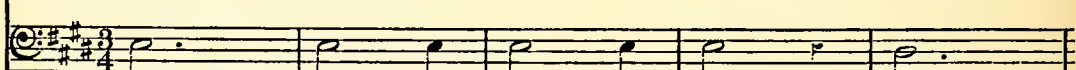
Will she the mur - d'rer name? why



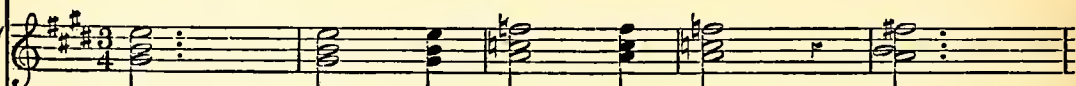
Can she the mur - d'rer name? why



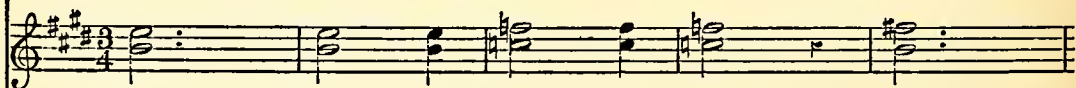
She is no mur - der - ess, tho'



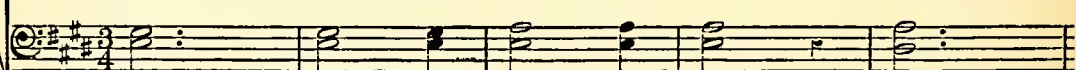
Hence, and re - pent your crime in



Who did the mur - der, say? can



Who did the mur - der, say? can



Who did the mur - der, say? can

*Allegro vivace.*



*f*



am not guilt - ty!

is not guilt - ty!

not re - veal it? if not the crime her

not re - veal it? if not the crime her

not re - veal it? if not the crime her

she con - ceal it, those looks of in - no -

dark ae - clu - sion, while yet on earth there's

you re - veal..... it? were not the crime your

you re - veal it? were not the crime your

you re - veal it? were not the crime your

by Heav'n I swear,.....

by Heav'n I swear,.....

own, why thus con - ceal?.....

own, why thus con - ceal it? yes, were not the crime her own

own, why thus con - ceal it? yes, were not the crime her own

cence, plain - ly re - veal it, oh, pi - ty, her sor - rows,

time; ere life's con - clu-sion fly, fly from man - kind, and fly

own, would you con - ceal..... it?.....

own, would you con - ceal it? .....

own, would you con - ceal it? yes, were not the crime your own,



..... I am no mur-der-ess, tho' I con - ceal it! I swear.....

..... she is no mur-der-ess, tho' she con - ceal it! I swear.....

..... if not the crime her own, why thus con - ceal it? ah, why?.....

why thus con - ceal..... it?..... were not, yes,

why thus con - ceal..... it?..... were not, yes,

Thou who canst aid..... them,..... pi - ty, oh,

to dark se - clu - - - - sion,..... and when to

..... if not the crime your own, would you con - ceal it? and why?.....

were not the crime yours

would you con - ceal..... it?..... no more dis -

*Sva*.....

..... I am no mur - der - ess

..... she is no mur - der - ess

..... if not the crime her own

were not the crime her own, why thus con - ceal.....

were not the crime her own, why thus con - ceal.....

pi - ty her sor - rows, Thou who canst aid.....

death con-sign'd, peace may you find, may you find,.....

..... were not the crime your own,

why thus

sem - ble, hence, hence from this clois - ter, and re - - - - -

8va.....

tho' I con - ceal it, no, no, I am no mur - der - ess, I  
 tho' she con - ceal it, no, no, she is no mur - der - ess, no,  
 why thus con - ceal it? ah, why, why thus con - ceal, why thus con -  
 it? why thus con - ceal the mur - d'r's name? why thus con -  
 it? why thus con - ceal the mur - d'r's name? why thus con -  
 them, oh, pi - ty her, soothe her heart's pain, soothe her heart's  
 peace may you find, peace may you find, peace may you  
 why thus con - ceal it? ah, why, why thus con - ceal the mur - d'r's  
 con - - ceal it? ah, why, why thus con - ceal the mur - d'r's  
 - pent, re - pent your crime, re - pent your crime, re - pent your

The musical score is written for a voice and piano. The voice part is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of two sharps. The music is in 4/4 time. The lyrics are printed below the voice staff. The score consists of 14 measures. The first measure is a whole note, followed by two measures of half notes, and then a series of eighth and sixteenth notes. The piano part provides a harmonic accompaniment with chords and moving lines in both hands.



swear, by heav'n, I swear!

no, no, no, no, no!

- ceal the mur - d'r's name?

- ceal? why thus con - ceal?

- ceal? why thus con - ceal?

pain, soothe her heart's pain!

find, peace may you find!

name? the mur - d'r's name?

name? the mur - d'r's name?

crime, re - pent your crime!

*pp sotto voce.*

I am no mur - der - ess, tho' I con - ceal.....

*pp*

She is no mur - der - ess, tho' she con - ceal.....

*pp*

Can she the mur - d'r'er name? why not re - veal.....

*pp*

Can she the mur - d'r'er name? why not re - veal.....

*pp*

Can she the mur - d'r'er name? why not re - veal.....

*pp*

She is no mur - der - ess, tho' she con - ceal.....

*pp*

Hence, and re - pent your crime in dark se - clu -

*p*

it; these looks of in - no - cence plain - ly re -

it; those looks of in - no - cence plain - ly re -

it? if not the crime her own, why thus con -

it? if not the crime her own, why thus con -

it? if not the crime her own, why thus con -

it; those looks of in - no - cence plain - ly re -

- sion; while yet on earth there's time, ere life's con -

The musical score is written for voice and piano. The vocal part consists of a single melodic line with lyrics. The piano accompaniment includes a bass line and a grand staff (treble and bass clef) with chords and arpeggiated figures. The key signature is D major (two sharps). The time signature is 4/4. The score is divided into systems, with the vocal part and piano accompaniment separated by a brace on the left. The lyrics are printed below the vocal staff.



- veal..... it; pi - ty my sor - rows, Thou

- veal..... it; pi - ty her sor - rows, Thou

- veal..... it? does she dis - sem - ble? and

veal..... it? does she dis - sem - ble? and

- veal..... it? does she dis - sem - ble? and

- veal it; pi - ty her sor - rows, Thou

- clu - sion; fly, fly from man - kind to

who.... canst aid..... them; saints of com - pas - - sion,

who.... canst aid..... them; saints of com - pas - - sion,

from.... what im - pulse? how her limbs trem - - ble,

from.... what im - pulse? how her limbs trem - - ble,

from.... what im - pulse? how her limbs trem - - ble,

who.... canst aid..... them; saints of com - pas - - sion,

dark se - clu - sion, and when to death..... con-sign'd,

soothe my heart's pain,..... saints of com - pas -

soothe her heart's pain,..... saints of com - pas -

'tis the heart's pain,..... how her limbs trem -

'tis the heart's pain,..... how her limbs trem -

'tis the heart's pain,..... how her limbs trem -

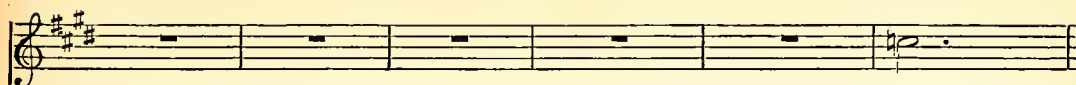
soothe her heart's pain,..... saints of com - pas -

peace may you find,..... and when to death

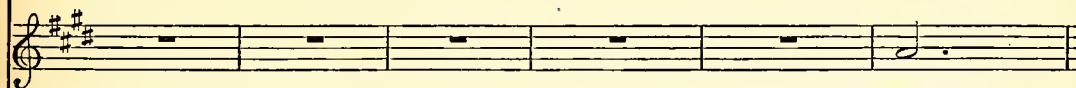
The musical score is written for voice and piano. The vocal part consists of six staves of music, each with a corresponding line of lyrics. The piano accompaniment is shown in the bottom two staves, featuring a steady bass line and chords. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in English and describe a scene of suffering and death.



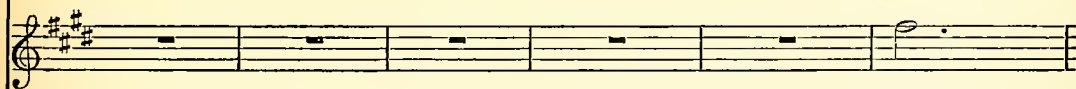
- - sion, saints of com - pas-sion, saints, soothe my heart's pain, my heart's pain;  
 - - sion, saints of com - pas-sion, saints, soothe her heart's pain, her heart's pain;  
 - - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain;  
 - - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain;  
 - - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain;  
 - - sion, saints of com - pas-sion, saints, soothe her heart's pain, her heart's pain;  
 ..... consign'd, and when to death consign d, peace may you find, may you find;  
 Hence,  
 Hence,  
 Hence,  
 cresc. ff



saints



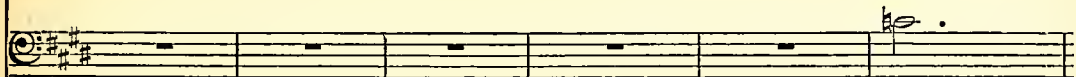
saints



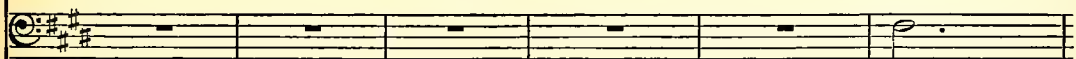
how



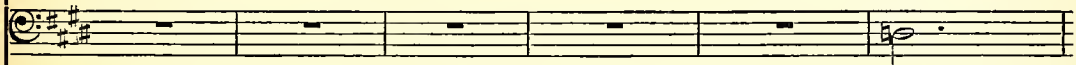
how



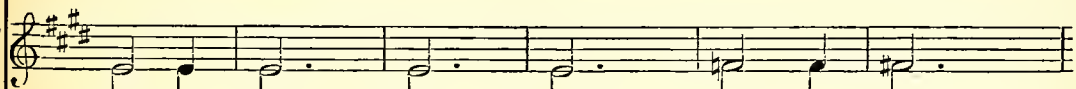
how



saints



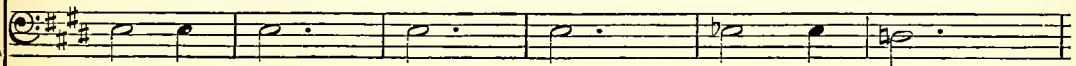
ere



and re - pent your crime in se - clu - -



and re - pent your crime in se - clu - -



and re - pent your crime in se - clu - -



of com - pas-sion,

of com - pas-sion,

her limbs trem-ble,

her limbs trem-ble,

her limbs trem-ble,

of com - pas-sion,

life's con - clu-sion,

- sion, while yet on earth there's time, ere

- sion, while yet on earth there's time, ere

- sion, while yet on earth there's time, ere

*Sua.....*



*sotto voce.*

soothe my heart's pain; no, I am no mur-der-ess

soothe her heart's pain; no, she is no mur-der-ess

'tis the heart's pain; oh, can she the mur-d'rer name,

'tis the heart's pain; oh, can she the mur-d'rer name,

'tis the heart's pain!

soothe the heart's pain!

*sotto voce.*

hence to re-pent; yes, hence, to re-pent your crime

life's con-clu-sion re-pent!

life's con-clu-sion re-pent!

life's con-clu-sion re-pent!

*Sra.*.....

The musical score is written for voice and piano. It consists of ten staves. The first five staves are vocal parts, and the last five are piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves. The piano part features a complex, flowing melody with many beamed sixteenth and thirty-second notes, particularly in the lower register. The vocal parts are more melodic and lyrical, with some staves featuring rests. The overall mood is dramatic and somber, reflecting the theme of the opera.

tho' I con - ceal it, these looks of in - no - cence plain - ly re - veal it;  
 tho' she con - ceal it, those looks of in - no - cence plain - ly re - veal it;  
 why not re - veal it? if not the crime her own, why thus con - ceal it?  
 why not re - veal it? if not the crime her own, why thus con - ceal it?  
 ere life's con - clu - sion, while yet on earth there's time, in dark se - clu - sion,

The musical score is written for voice and piano. The vocal part consists of four staves of music, each corresponding to a line of lyrics. The piano accompaniment includes three staves of music, with the first two staves being empty and the third staff containing a continuous melodic line. The bottom section of the score features a grand staff with two staves of music, likely for a piano or organ accompaniment, with the left hand playing a more active role than the right hand.

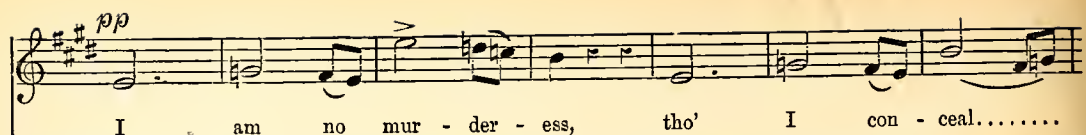




- ty, pi - - ty!  
 - ty, pi - - ty!  
 thus con - - ceal?  
 - ceal the murd'rer's name?  
 name? yes, the mur - der - er's name?  
 pain, saints, soothe, soothe her heart's pain!  
 - kind, fly from man - kind!  
 hence, fly from man - kind, hence, hence, fly from man -  
 - kind, hence, hence, fly from man - kind,.....  
 - kind, hence, hence, fly from man - kind,.....

- kind to dark se - clu - sion, and when to death consign'd, peace may you  
 .. and when to death consign'd, peace may you  
 .. and when to death consign'd, peace may you

*f* > > > > > > > > >



I am no mur - der - ess, tho' I con - ceal.....



She is no mur - der - ess, tho' she con - ceal.....



Can she the mur - d'rer name? why not re - veal.....



Can she the mur - d'rer name? why not re - veal.....



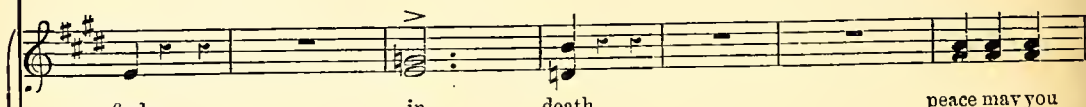
Can she the mur - d'rer name? why not re - veal.....



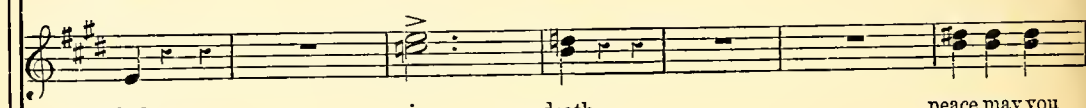
She is no mur - der - ess, tho' she con - ceal.....



Hence, and re - pent your crime in dark se - clu -



find, in death, peace may you



find, in death, peace may you



find, in death, peace may you





it; these looks of in - no - cence plain - ly re -

it; those looks of in - no - cence plain - ly re -

it? if not the crime her own, why thus con -

it? if not the crime her own, why thus con -

it? if not the crime her own, why thus con -

it; those looks of in - no - cence plain - ly re -

- sion; while yet on earth there's time, ere life's con -

find, hence, hence and

find, hence, hence and

find, hence, hence and

- veal..... it; pi - ty my sor - rows; Thou  
 - veal..... it; pi - ty her sor - rows, Thou  
 - ceal..... it? does she dis - sem - ble? and  
 - ceal..... it? does she dis - sem - ble? and  
 - ceal..... it? does she dis - sem - ble? and  
 - veal it; pi - ty her sor - rows, Thou  
 - clu - sion; fly, fly from man - kind to  
 re - pent!  
 re - pent!  
 re - pent!  
 re - pent!

who.... canst aid..... them; saints of com - pas - - sion,

who.... canst aid..... them; saints of com - pas - - sion,

from.... what im - pulse? how her limbs trem - - ble,

from.... what im - pulse? how her limbs trem - - ble,

from.... what im - pulse? how her limbs trem - - ble,

who.... canst aid..... them; saints of com - pas - - sion,

dark se - clu - sion, and when to death con - sign'd,



soothe my heart's pain,..... saints of com - pas -

soothe her heart's pain,..... saints of com - pas -

'tis the heart's pain,..... how her limbs trem -

'tis the heart's pain,..... how her limbs trem -

'tis the heart's pain,..... how her limbs trem -

soothe her heart's pain,..... saints of com - pas -

peace may you find,..... and when to death

and when to death

and when to death

and when to death

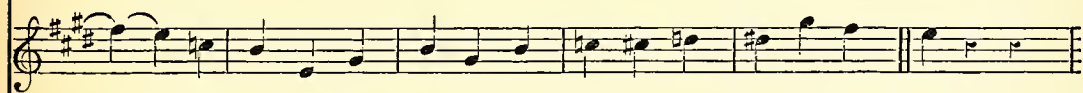
The musical score is written for a voice and piano. The vocal part consists of five systems of staves, each with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment consists of five systems of staves, each with a grand staff (treble and bass clefs) and the same key signature. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.



- - sion, saints of com - pas-sion, saints, soothe my heart's pain, my heart's pain!



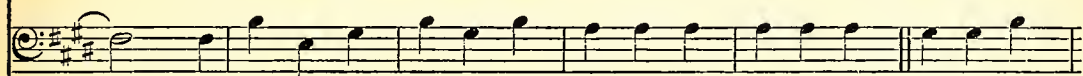
- - sion, saints of com - pas-sion, saints, soothe her heart's pain, her heart's pain!



- - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain!



- - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain, how she



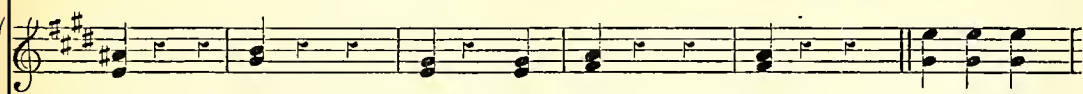
- - ble, how her limbs trem-ble, yes, 'tis the heart's pain, the heart's pain, how she



- - sion, saints of com - pas-sion, saints, soothe her heart's pain, her heart's pain, soothe her



con - sign'd, and when to death consign'd, peace may you find, may you find, when to



con - sign'd, peace may you find, and when to



con - sign'd, peace may you find, and when to



con - sign'd, peace may you find, and when to



*cresc.*

*ff*



how..... her

trem - bles, how her limbs trem - ble, 'tis the heart's pain, how

trem - bles, how her limbs trem - ble, 'tis the heart's pain, how

heart's pain, saints of com - pas - sion, soothe her heart's

death, when to death con - sign'd, peace may you find, peace may

death con - sign'd, when to death con - sign'd, peace may you find,

death con - sign'd, when to death con - sign'd, peace may you find,

death con - sign'd, when to death con - sign'd, peace may you find,



saints of com - pas - sion, ... soothe my heart's

saints of com - pas - sion, ... soothe her heart's

limbs. .... trem - ble, 'tis the. .... heart's pain, ... the heart's

she trem - bles, 'tis the. .... heart's pain, ... the heart's

she trem - bles, 'tis the heart's pain,

pain, saints of com - pas - sion, soothe

you find, when to death con - sign'd

may. .... you. .... find, .... peace. .... may. .... you. .... find, ....

may you find, when to death con - sign'd,

may you find, when to death con - sign'd,

pain,..... soothe..... my..... heart's  
 pain,..... soothe.... her..... heart's  
 pain,..... 'tis..... the..... heart's.....  
 pain,..... 'tis..... the..... heart's.....  
 'tis..... the..... heart's.....  
 her heart's pain,..... soothe.....  
 peace may you..... find,.....  
 peace..... may..... you.....  
 peace..... may..... you.....  
 peace..... may..... you.....  
*Sva.*.....  
*f*

*Stretto.*

The musical score is written for a vocal ensemble and piano. It consists of 14 staves. The first six staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) with lyrics. The last four staves are piano accompaniment, with the bottom two staves showing a dense, rhythmic texture. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations such as notes, rests, slurs, and repeat signs. The lyrics are: "pain, my..... heart's pain, saints, pain, her..... heart's pain, saints, pain,..... heart's..... pain, yes, pain,..... heart's..... pain, yes, pain,..... heart's..... pain, yes, her..... heart's..... pain, saints, may..... you..... find, and find,..... peace may find,..... peace may find,..... peace may". The piano part begins with a series of chords and then moves to a more rhythmic pattern. The score ends with a double bar line and a repeat sign.

pain, my..... heart's pain, saints,  
pain, her..... heart's pain, saints,  
pain,..... heart's..... pain, yes,  
pain,..... heart's..... pain, yes,  
pain,..... heart's..... pain, yes,  
her..... heart's..... pain, saints,  
may..... you..... find, and  
find,..... peace may  
find,..... peace may  
find,..... peace may

*con tutta forza*



soothe my heart's pain, soothe my heart's

soothe her heart's pain, soothe her heart's

'tis the heart's pain, 'tis the heart's

'tis the heart's pain, 'tis the heart's

'tis the heart's pain, 'tis the heart's

soothe her heart's pain, soothe her heart's

peace may you find, peace may you

you find, peace may..... you find,

you find, peace may..... you find,

you find, peace may..... you find,

The musical score is written for voice and piano. The vocal part consists of four systems of staves, each with a treble and bass line. The piano accompaniment is written in a grand staff (treble and bass) and includes a more complex, rhythmic part in the lower systems. The lyrics are printed below the vocal staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score concludes with a double bar line and repeat dots.

pain, soothe my heart's pain, soothe  
 pain, soothe her heart's pain, soothe  
 pain, 'tis the heart's pain, 'tis  
 pain, 'tis the heart's pain, 'tis  
 pain, 'tis the heart's pain, 'tis  
 pain, soothe her heart's pain, soothe  
 find, peace may you find, peace  
 peace, peace may you find, peace  
 peace, peace may you find, peace  
 peace, peace may you find, peace

The musical score is written for a voice and piano. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The score is divided into sections by lyrics. The first section contains four lines of lyrics, each with a corresponding vocal line and piano accompaniment. The second section contains four lines of lyrics, also with corresponding vocal and piano parts. The final line of the score features a decorative piano flourish in the right hand and a sustained chordal texture in the left hand.

my heart's pain, soothe my heart's pain, my

her heart's pain, soothe her heart's pain, her

the heart's pain, 'tis the heart's pain, 'tis

the heart's pain, 'tis the heart's pain, 'tis

the heart's pain, 'tis the heart's pain, 'tis

her heart's pain, soothe her heart's pain, soothe

may you find, peace may you find, peace

may you find, peace may you find, peace

may you find, peace may you find, peace

may you find, peace may you find, peace



heart's, my heart's..... pain!

heart's, her heart's..... pain!

the heart's pain, 'tis the heart's pain, 'tis the heart's pain!

the heart's pain, 'tis the heart's pain, 'tis the heart's pain!

the heart's pain, 'tis the heart's pain, 'tis the heart's pain!

her heart's pain, soothe her heart's pain, soothe her heart's pain!

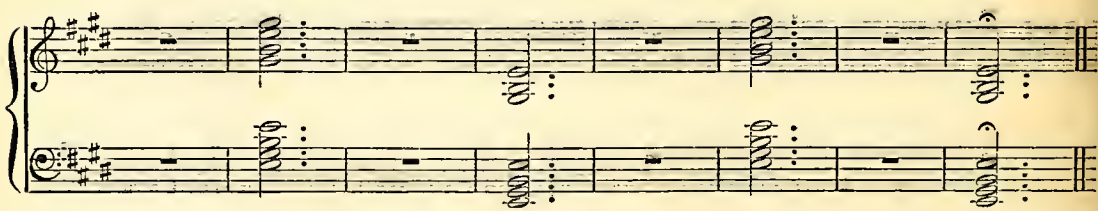
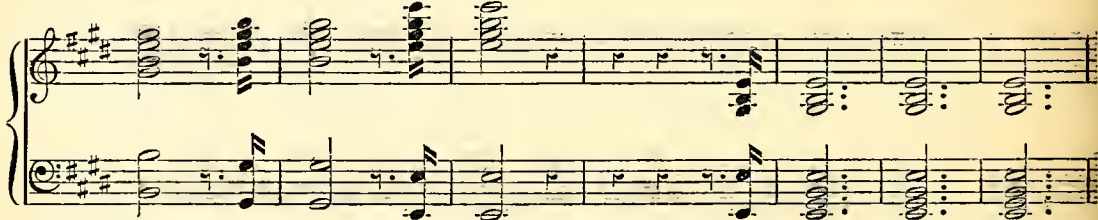
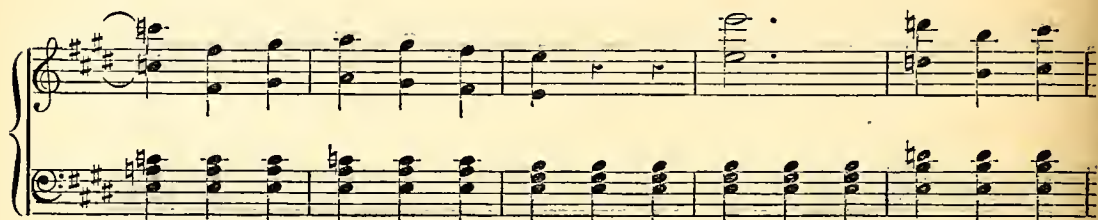
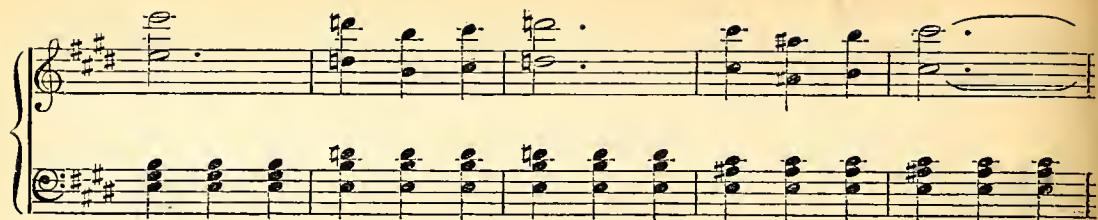
may you find, peace may you find, peace may you find!

may you find, peace may you find, peace may you find!

may you find, peace may you find, peace may you find!

may you find, peace may you find, peace may you find!

The musical score is written for voice and piano. The vocal parts are on staves with treble clefs, and the piano accompaniment is on staves with both treble and bass clefs. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are printed below the vocal staves. The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand.



# ACT II.

No. 10.

## CHORUS.

*Allegro grazioso.*

**PIANO-ORTE.**

*f*

*p*

**CORO.**

*f Soprani e Contralti.*

Hail Eu - phe - mia's na - tal day! speak, speak her

*f Tenori.*

Hail Eu - phe - mia's na - tal day! speak, speak her

*f Bassi.*

Hail Eu - phe - mia's na - tal day! speak, speak her

*f*



prai - ses, ev - 'ry voice, ev - 'ry lip for

prai - ses, ev - 'ry voice, ev - 'ry lip for

prai - ses, ev - 'ry voice, ev - 'ry lip for

The first system of the musical score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are 'prai - ses, ev - 'ry voice, ev - 'ry lip for'.

her must pray; yes, ev - 'ry breast with hers re -

her must pray; yes, ev - 'ry breast with hers re -

her must pray; yes, ev - 'ry breast with hers re -

The second system continues the musical score with the same vocal and piano parts. The lyrics are 'her must pray; yes, ev - 'ry breast with hers re -'.

- joice, re - - joice, re - - joice!

- joice, re - - joice, re - - joice! greet,

- joice, re - - joice, re - - joice! greet,

The third system concludes the musical score. The vocal parts end with the lyrics '- joice, re - - joice, re - - joice!' and '- joice, re - - joice, re - - joice! greet,'. The piano accompaniment continues with a rhythmic pattern.

greet, greet with spright - ly dance the hour, ca - rol, birds, yes,

greet with spright - ly dance the hour, ca - rol, birds, your live - liest lay,

greet with spright - ly dance the hour, ca - rol, birds, your live - liest lay,

*p*

ca - rol, birds, your live - liest lay;

ca - rol, birds, your live - liest lay;

ca - rol, birds, your live - liest lay;

*cresc.* *f* *p*

*p* greet with spright - ly, with spright - ly dance the hour, the hour; ca - rol,

*p* greet with spright - ly, with spright - ly dance the hour, the hour; ea - rol,

*cresc.*

greet, with spright - ly, with

birds, ca - rol, birds, your live - liest, live - liest lay, greet, with spright - ly, with

birds, ca - rol, birds, your live - liest, live - liest lay, greet, with spright - ly, with

*cresc.*

spright-ly dance the hour, the hour; ca - rol, birds, ca - rol, birds, the live - liest,

spright-ly dance the hour, the hour; ca - rol, birds, ca - rol, birds, the live - liest,

spright-ly dance the hour, the hour; ca - rol, birds, ca - rol, birds, the live - liest,

live-liest lay; sweet - est per - fume clothe the bow - er,

live-liest lay; sweet - est per - fume clothe the bow - er,

live-liest lay; sweet - est per - fume clothe the bow - er,



'tis..... Eu - phe - mia's na - tal day! 'tis Eu - phe-mia's na - tal

'tis Eu - phe - mia's na - tal day! 'tis Eu - phe-mia's na - tal

'tis Eu - phe - mia's na - tal day! 'tis Eu - phe-mia's na - tal

*cresc.* *f*

day! 'tis Eu - phe-mia's na - tal day! Eu - phe - mia's na - tal

day! 'tis Eu - phe-mia's na - tal day! Eu - phe - mia's na - tal

day! 'tis Eu - phe-mia's na - tal day! Eu - phe - mia's na - tal

*p*

day! Hail Eu - phe - mia's

day! Hail Eu - phe - mia's

day! Hail Eu - phe - mia's

*p*

na - tal day! speak, speak her prai - ses, ev - 'ry

na - tal day! speak, speak her prai - ses, ev - 'ry

na - tal day! speak, speak her prai - ses, ev - 'ry

voice; ev - 'ry lip for her must pray, yes,

voice; ev - 'ry lip for her must pray, yes,

voice; ev - 'ry lip for her must pray, yes,

ev - 'ry heart with hers re - joice, let ev - 'ry

ev - 'ry heart with hers re - joice, let ev - 'ry

ev - 'ry heart with hers re - joice, let ev - 'ry

breast with hers re - joice, re - - joice, let

breast with hers re - joice, re - - joice, let

breast with hers re - joice, re - - joice, let

The first system of the musical score consists of three vocal staves and two piano accompaniment staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are 'breast with hers re - joice, re - - joice, let'.

ev - 'ry breast with hers re - joice, re - -

ev - 'ry breast with hers re - joice, re - -

ev - 'ry breast with hers re - joice, re - -

The second system continues the musical score with the same vocal and piano parts. The lyrics are 'ev - 'ry breast with hers re - joice, re - -'.

- joice, let ev - 'ry breast with hers re - joice, let ev - 'ry

- joice, let ev - 'ry breast with hers re - joice, let ev - 'ry

- joice, let ev - 'ry breast with hers re - joice, let ev - 'ry

The third system concludes the musical score on this page. The lyrics are '- joice, let ev - 'ry breast with hers re - joice, let ev - 'ry'.



breast with hers re - joice, let ev - 'ry

breast with hers re - joice, let ev - 'ry

breast with hers re - joice, let ev - 'ry

breast with hers re - - joice!.....

breast with hers re - - joice!.....

breast with hers re - - joice!.....

breast with hers re - - joice!.....

*pp sotto voce*

*pp* Lo, the sky with clouds en -

*pp* Lo, the sky with clouds en -

Lo, the sky with clouds en -

- man - - tled, shoots forth beams..... of an - gry

- man - - tled, shoots forth beams..... of an - gry

- man - - tled, shoots forth beams..... of an - gry

*p* *cresc. poco a poco.*

light!..... hark! now dis - tant thun - der

light!..... hark! now dis - tant thun - der

light!..... hark! now dis - tant thun - der

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of two sharps (F# and C#) and a common time signature. The score is divided into several systems, each containing staves for the voices and piano. The lyrics are in English and describe a scene of war, specifically the siege of Rochelle. The music includes dynamic markings such as *pp* (pianissimo) and *p* (piano), as well as performance instructions like *sotto voce* and *cresc. poco a poco*. The piano accompaniment consists of arpeggiated chords and rhythmic patterns that support the vocal lines.

peal - ing, fills each bo - som with af - fright!

peal - ing, fills each bo - som with af - fright!

peal - ing, fills each bo - som with af - fright!

*cresc.*

*ff* see, too, how the fu - rious

*ff* see, too, how the fu - rious

*ff* see, too, how the fu - rious

*Sva.*.....

*ff*

wa - - - ters lash the

wa - - - ters lash the

wa - - - ters lash the

*Sva.*.....



shore with sil - v'ry, sil - v'ry spray; lo, what  
 shore with sil - v'ry, sil - v'ry spray; lo, what  
 shore with sil - v'ry, sil - v'ry spray; lo, what  
*Sua*.....

Detailed description: This system contains three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts have lyrics: 'shore with sil - v'ry, sil - v'ry spray; lo, what'. The piano accompaniment consists of a treble and bass staff with chords and moving lines. The key signature has two sharps (F# and C#), and the time signature is 4/4.

form comes thro' the tem - - - - - pest  
 form comes thro' the tem - - - - - pest  
 form comes thro' the tem - - - - - pest  
*Sua*.....

Detailed description: This system continues the musical score with three vocal staves and piano accompaniment. The lyrics are 'form comes thro' the tem - - - - - pest'. The piano accompaniment continues with similar harmonic and melodic patterns. The key signature and time signature remain the same as the first system.

like the spi - rit of..... dis - may!  
 like the spi - rit of..... dis - may  
 like the spi - rit of..... dis - may!  
*Sua*.....

Detailed description: This system contains the final part of the musical score on this page, with three vocal staves and piano accompaniment. The lyrics are 'like the spi - rit of..... dis - may!'. The piano accompaniment concludes with sustained chords. The key signature and time signature are consistent with the previous systems.

CLARA. (*Behind the scenes.*)

Aid me! aid me!

hark! hark!

hark! hark!

hark! hark!

*Sva*.....

hark! what means that trem - bling cry, that tone of hu - man

hark! what means that trem - bling cry, that tone of hu - man

hark! what means that trem - bling cry, that tone of hu - man

*Sva*.....

pain, of hu - - man

pain, of hu - - man

pain, of hu - - man

*Sva*.....

*cresc.*



Aid..... me!

pain? list-en, list-en, there..... a -

pain? list-en, list-en, there..... a -

pain? list-en, list-en, there..... a -

*f*

aid..... me!

- gain, lis-ten, lis-ten, there..... a -

- gain, lis-ten, lis-ten, there..... a -

- gain, lis-ten, lis-ten, there..... a -

- gain, through the storm that cry,..... I

- gain, through the storm that cry,..... I

- gain, through the storm that cry,..... I

*decresc.*



hear it still more near, thro' the storm that

hear it still more near, thro' the storm that

hear it still more near, thro' the storm that

cry,..... I hear it still more near.

cry,..... I hear it still more near.

cry,..... I hear it still more near.

*pp*

*Ped.*

CLABA.

Aid me!

*pp*

aid me, or I die,..... aid me,

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves, treble and bass, with a key signature of two sharps. The piano part features a rhythmic pattern of eighth and sixteenth notes.

aid me, or I die, or..... I die!.....

*sempre dim.*

This system continues the vocal line and the piano accompaniment. The vocal line includes the instruction 'sempre dim.' (sempre diminuendo). The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

.....

This system shows the continuation of the piano accompaniment. The vocal line is represented by a single staff with a rest, indicating that the vocal part is silent during this section. The piano accompaniment continues with the same rhythmic pattern.

This system shows the continuation of the piano accompaniment. The vocal line is represented by a single staff with a rest, indicating that the vocal part is silent during this section. The piano accompaniment continues with the same rhythmic pattern.

*Larghetto.*PIANO-  
FORTE.*dolce*

MARCELLA.

One lit - tle kiss from lips I love, in the qui - et shade of our

*p*

na - tive grove is dear - er, far more dear to me, than all this

pomp... I see,.... than all this pomp I see.....

*Allegretto.*

When the mer - ry, mer - ry dance pre - vails, and · twi - light tells no tales, no tales,

*p*



when the mer-ry, mer-ry dance pre-vails, and twi-light tells no tales, a

lit-tle kiss, 'tis not a-miss, no, no, no, no, no, no, no, no, no, no, no, 'tis

not a-miss, 'tis not a-miss, when the mer-ry, mer-ry dance pre-vails, and

twi-light tells no tales, no tales, when the mer-ry, mer-ry dance pre-vails, and

*cresc.*

twi-light tells..... no tales.

*f ff*

*Larghetto.*

Hath gild-ed splen - dour such re - wards as the plea - sure which hum - ble

The first system of the musical score for 'The Siege of Rochelle' in 'Larghetto' tempo. It features a vocal line and a piano accompaniment. The vocal line is in G major, 3/4 time, with a key signature of one sharp (F#). The piano accompaniment is in G major, 3/4 time, with a key signature of one sharp (F#). The lyrics are: 'Hath gild-ed splen - dour such re - wards as the plea - sure which hum - ble'.

love ac - cords? one low - ly heart, one heart sin - cere out - vies, out -

The second system of the musical score for 'The Siege of Rochelle' in 'Larghetto' tempo. It features a vocal line and a piano accompaniment. The vocal line is in G major, 3/4 time, with a key signature of one sharp (F#). The piano accompaniment is in G major, 3/4 time, with a key signature of one sharp (F#). The lyrics are: 'love ac - cords? one low - ly heart, one heart sin - cere out - vies, out -'.

vies... each trea - sure here, each trea - sure here.....

The third system of the musical score for 'The Siege of Rochelle' in 'Larghetto' tempo. It features a vocal line and a piano accompaniment. The vocal line is in G major, 3/4 time, with a key signature of one sharp (F#). The piano accompaniment is in G major, 3/4 time, with a key signature of one sharp (F#). The lyrics are: 'vies... each trea - sure here, each trea - sure here.....'.

*Allegretto.*

When the mer - ry, mer - ry dance pre - vails, and twi - light tells no tales, no tales,

The fourth system of the musical score for 'The Siege of Rochelle' in 'Allegretto' tempo. It features a vocal line and a piano accompaniment. The vocal line is in G major, 3/4 time, with a key signature of one sharp (F#). The piano accompaniment is in G major, 3/4 time, with a key signature of one sharp (F#). The lyrics are: 'When the mer - ry, mer - ry dance pre - vails, and twi - light tells no tales, no tales,'.

when the mer - ry, mer - ry dance pre - vails, and twi - light tells no tales, a

The fifth system of the musical score for 'The Siege of Rochelle' in 'Allegretto' tempo. It features a vocal line and a piano accompaniment. The vocal line is in G major, 3/4 time, with a key signature of one sharp (F#). The piano accompaniment is in G major, 3/4 time, with a key signature of one sharp (F#). The lyrics are: 'when the mer - ry, mer - ry dance pre - vails, and twi - light tells no tales, a'.

lit - tle kiss, 'tis not a - miss, no, no, no, no, no, no, no, no, no, no, no, 'tis

not a - miss, 'tis not a - miss, when the mer - ry, mer - ry dance pre - vails, and

twi - light tells no tales, no tales, when the mer - ry, mer - ry dance pre - vails, and

*cresc.*

twi - light tells..... no tales.

*f ff*



*Allegro moderato.*PIANO-  
FORTE.







*Soprani e Contralti.*

Long life, long life to our no - ble, our no - ble mas -

*Tenori.*

Long life, long life to our no - ble, our no - ble mas -

*Bassi.*

Long life, long life to our no - ble, our no - ble mas -

ter, long life, long life to our no - ble, no - ble mas - ter;

ter, long life, long life to our no - ble, no - ble mas - ter;

ter, long life, long life to our no - ble, no - ble mas - ter;

*ff* fill, fill, with shouts the hall,

*ff* fill, fill, with shouts the hall,

*ff* fill, fill, with shouts the hall,

*ff* fill, fill, with shouts the hall,

fill, fill with shouts the hall,

fill, fill with shouts the hall,

fill, fill with shouts the hall,

*pp*

fill, fill with shouts the hall, for our no - ble mas - ter

*pp*

fill, fill with shouts the hall, for our no - ble mas - ter

*pp*

fill, fill with shouts the hall, for our no - ble mas - ter

*p*

and his no - - ble, no - - ble guest;

and his no - - ble, no - - ble guest;

and his no - - ble, no - - ble guest;

*cresc.*

wel - come, wel - come..... all, yes,

wel - come, wel - come, wel - - come all,

wel - come, wel - come, wel - - come all,

*p*



wel - come, wel - come, all;

wel - come, wel - come, wel - - come all;

wel - come, wel - come, wel - - come all;

*pp* long life, long life to our no - ble, our no - ble mas -

*pp* long life, long life to our no - ble, our no - ble mas -

*pp* long life, long life to our no - ble, our no - ble mas -

- ter, long life, long life to our no - ble, no - ble mas - ter;

- ter, long life, long life to our no - ble, no - ble mas - ter;

- ter, long life, long life to our no - ble, no - ble mas - ter;

*ff*

fill, fill with shouts the hall, for our dear mas - ter;

*ff*

fill, fill with shouts the hall, for our dear mas - ter;

*ff*

fill, fill with shouts the hall, for our dear mas - ter;

wel - come, yes, wel - come all, wel - come all,.....

wel - come, yes, wel - come all, wel - come all,.....

wel - come, yes, wel - come all, wel - come all,.....

..... wel - come all;..... fill with shouts the

..... wel - come all;..... fill with shouts the

..... wel - come all;..... fill with shouts the

hall; wel - - come, wel - come all, wel - come

hall; wel - - come, wel - come all, wel - come

hall; wel - come, wel - come, wel - come all, wel - come

This system consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The music features a mix of whole, half, and quarter notes, with some rests.

all, wel - come all, wel - come all, wel - come all !.....

all, wel - come all, wel - come all, wel - come all !.....

all, wel - come all, wel - come all, wel - come all !.....

This system continues the musical piece with three staves. The vocal parts repeat the phrase 'all, wel - come' three times followed by 'all !.....'. The piano accompaniment provides a rhythmic and harmonic foundation.

.....

.....

.....

This system concludes the piece with three staves. The vocal parts have long rests, indicated by dotted lines. The piano accompaniment features a more active melody in the final measures, ending with a double bar line.



*Andantino.*

PIANO-  
FORTE.

*pp*

*cresc.*

MICHEL.

When I be - held the an - chor weigh'd, and with the shore thine

*mf* *pp*

im - age fade, I deem'd each wave a bound - less sea that bore me still from love and

thee; I watch'd a-lone the sun de-cline, and en-vied beams on thee to

The first system of the musical score. The vocal line (treble clef) begins with a half note 'thee;' followed by a quarter note rest, then eighth notes for 'I watch'd a-lone the sun de-cline,' and a quarter note rest, followed by eighth notes for 'and en-vied beams on thee to'. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

shine,..... while..... an-guish paint-ed 'neath her spell, my

The second system of the musical score. The vocal line continues with 'shine,.....' (half note), 'while.....' (half note), and 'an-guish paint-ed 'neath her spell, my' (quarter note). The piano accompaniment continues with the same eighth-note texture, featuring some slurs and dynamic markings.

love and cottage near Ro-chelle,.... ny love and cot-tage near.... Ro -

The third system of the musical score. The vocal line has 'love and cottage near Ro-chelle,....' (half note), 'ny love and cot-tage near....' (half note), and 'Ro -' (half note). The piano accompaniment includes the instruction 'cresc.' (crescendo) in the left hand. The texture remains consistent with eighth-note patterns.

- chelle, my love..... and cot - tage near Ro-chelle, near..... Ro -

The fourth system of the musical score. The vocal line concludes the phrase with '- chelle, my love.....' (half note), 'and cot - tage near Ro-chelle, near.....' (half note), and 'Ro -' (half note). The piano accompaniment features a forte 'f' marking in the right hand. The system ends with a final cadence.

- chelle. 'Mid

*p* *cresc.* *mf*

ev - 'ry clime would mem' - ry trace in ev - 'ry scene that gen - tle face. that

*pp*

mute pale lip, thy part - ing sigh, that one sad tear which fill'd thine eye, 'till

fan - cy's dream with sweet con - trol on ma - gic wings would lift my



Musical score for the first system. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The lyrics are: "soul,..... and..... waft me home with ye to dwell, my".

Musical score for the second system. The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment maintains the rhythmic pattern. The lyrics are: "love and cot-tage near Ro - chelle,.... my love and cot - tage near.... Ro -".

Musical score for the third system. The vocal line continues with a half note F5, followed by a quarter note G5, and then a half note A5. The piano accompaniment features a more complex rhythmic pattern with triplets. The lyrics are: "- chelle, my love..... and cot - tage near Ro - chelle, near..... Ro -".

Musical score for the fourth system. The vocal line ends with a half note B5. The piano accompaniment features a series of chords and a rising melodic line. The lyrics are: "- chelle." The system concludes with a double bar line.

*Moderato. RECIT.*

ROSENBERG.

PIANO-  
FORTE.

Who art thou? thy mission

say.  
MONTALBAN.

Mon-  
Ro-sen-berg,

*f*

*p*

*fp*

- tal - ban, soon I'll fol - low; yes, thou would'st re-move her?

she is here, Cla - ra.

*fp*

*fp*

*fp*

MONTALBAN.

This ve - ry hour: give me but mo - ney, with her I'll seek the In - dies;

*fp*

## ROSENBERG.

nev-er more her presence shall af-flict you. But how to quit the pa-lace? it must be un-ob-

## MONTALBAN.

-serv'd. A boat is on the riv-er; a trus-ty ser-vant to row us half a

Such a one I have, Mi-chel!

league would be suf-fi-cient. In the night's dark-ness,

while the fête pre-vails, if she re-fuse to fol-low, force shall aid me; keep Val-



-mour from the spot; but this ser-vant, where is he? Mi-chel!

*fp*

ho! Mi-chel! you will o-bey his

*ff*

(pointing to Montalban.) *Allegro moderato.*

or-ders, I com-mand you.

*f* *tr*

MICHEL. ROSENBERG.

I shall do, sir, as you re-quire me. Yes, you may

*p*

MICHEL.

trust him. (The cub of Sa-tan, his looks be-tray him; he's

plot - ting some mischief.) Well! I shall do, sir, what you de - sire me.

MONTALBAN. Nev - er fear. ROSENBERG. If you  
Be this mo - ment rea - dy! He is brave and stea - dy.

ROSENBERG.,  
please, sir, your commands I would hear, I would hear. Show all o -

MICHEL.  
- be - dience; your mas - ter see. My mas - ter!

he no mas-ter is to me. No doubt.  
ROSENBERG.

He is, sir, a gen-tle-man. You'll him o -

- bey, sir, as 'twere me, or of - fend - ed I shall

All my best I'll try, but—  
ROSENBERG.

be.  
MONTALBAN.

Nought must in - ter - vene;  
Nought must in - ter - vene;

cou - rage! cou - rage! cou - rage and fi - de - li - ty!  
cou - rage! cou - rage! cou - rage and fi - de - li - ty!



## MICHEL.

(Cou - rage! cou - rage! cou - rage and fi - de - li - ty! what on

earth can they mean? what on earth can they mean?

Cou - rage and fi - de - li - ty!

cou - rage and fi - de - li -

Cou - rage and fi - de - li - ty!

cou - rage and fi - de - li -

Cou - rage and fi - de - li - ty!

cou - rage and fi - de - li -

- ty!)

- ty!

## MONTALBAN.

- ty!

On the riv - er, near the

cha - pel, when the shades of night de - scend, 'neath the wil - low which screens you

MICHEL.  
wa - ter, in a boat you must at - tend. In that boat at such an

hour, to whom must I as - sist - ance lend?  
Your task, sir, is the oar to  
Your task, sir, is the oar to

But—  
ply. Nought must in - ter - vene; si - lence! si - lence!  
ply. Nought must in - ter - vene; si - lence! si - lence!

## MICHEL.

si - lence and fi - de - li - ty!

(Si - lence! si - lence!

si - lence and fi - de - li - ty!

si - lence and fi - de - li - ty!

what on earth can this im -

- ply?

what on earth can this mean? Well, 'tis my

dn - ty, I o -

*Sva*.....

- bey, tho' from the fête to keep a - way

pla-guy hard 'tis, all so



gay; and my wife, too, and my wife, too, she will

ROSENBERG.

cry, yes!) O - be - dience and fi - de - li - ty,

MONTALBAN.

O - be - dience and fi - de - li - ty,

MICHEL.

gold a re - com - pence will buy. (O - be - dience and fi -

gold a re - com - pence will buy.

- de - li - ty! what on earth can they mean?)

*Andante.*

*dolce.*

*pp*

MONTALBAN.

(While..... the guests are i - - - dly

danc - ing,

I..... the guil - ty girl..... will

*acc.*

seek ;

if..... she dare..... re - sist..... my

*pp*

man - date,

vain..... each trem - bling pray'r, scornful word, or tear of

woe,..... force as - sist - ing if re - sist - - -  
 ing,..... from this..... man - sion she must go,..... she must  
 go!

(What..... they plot I'm half..... sus -  
 (At the noise of mu - sic  
 While the guests are i - dly

spect - ing, by..... that ser - pent's gloo - - my  
 sound - ing, 'mid the hum of re - vel  
 danc - ing, I the guil - ty girl will

spect - ing, by..... that ser - pent's gloo - - my  
 sound - ing, 'mid the hum of re - vel  
 danc - ing, I the guil - ty girl will



*pp* *cresc.* *poco* *a*

sneer; but..... should Cla - ra need..... pro -

gay, na - - ture plead - ing, heart..... ex -

seek; force..... as - sist - ing

*pp* *cresc.* *poco* *a*

*poco.*

- tec - tion, she..... shall find..... it ev - - er

- ceed - ing, from..... this man - sion she..... must

if..... re - sist - ing, yes, she..... must

*poco.*

*ff* *p*

here, yes, be - tide me weal or woe,..... yes, be - tide..... me, be -

go, yes, she must

*p*

go, force as - sist - ing if re - sist - - ing, from..... this

*ff* *p*

- tide me weal or..... woe; sor - row heed - ing, wo - man's  
 go, she must go, yes,  
 man - sion she.... must.... go, force as - sist - ing if re -

This system features a vocal melody in the upper staff with lyrics, a piano accompaniment in the lower staff, and a grand staff with piano chords and arpeggiated figures. The key signature has two sharps (F# and C#), and the time signature is 4/4.

plead - ing, I'll..... pro - tect where - e'er..... I.....  
 yes, she..... must go, she must go, she must  
 - sist - ing, from..... this man - sion.... she..... must....

This system continues the musical themes, featuring a vocal melody with lyrics, piano accompaniment, and a grand staff. The dynamics include a forte (*ff*) marking at the beginning of the vocal line.

go,.... where - e'er.... I..... go,.... where - e'er.... I.....  
 go, yes, she must go, yes, she must  
 go,.... yes,.... she.... must.... go,.... yes,.... she.... must....

This system concludes the musical passage with repeated vocal and piano motifs. It includes a vocal melody with lyrics, piano accompaniment, and a grand staff.

go,..... yes,..... I'll pro - tect..... where - e'er..... I

go,..... from..... this man - sion she..... must

go,..... from..... this man - sion she..... must

*ff*

*Allegro.*

go.) Ev - er,

go.)

go.) You'll do your du - ty? be -

*dim.* *pp*

oh, nev - er.

My ser - vant brave and faith - ful, in zeal ne'er de -

- tray me?



The hon - our,  
 - fi - cient, this purse take, this purse take.  
 this purse take.

*p*

the honour is sut - ti - cient, ex - cuse the re - buff, the hon - our's e -

- nough.

*f*

Si

*f*

Si

*Allegro vivace.*

*pp*

- lence !

The twi-light now de -

- lence !

The twi-light now de -

*pp*

- scend - ing, its gloo-my aid is lend - ing, per - haps this pro - ject end - ing, the

- scend - ing, its friend-ly aid is lend - ing, quick, quick, our pro - ject end - ing, the

- scend - ing, its gloo-my aid is lend - ing, quick, quick, our pro - ject end - ing, the

boat I'll quick-ly bring ; the night is dim-ly shad - ing, the breeze our flight is

boat in si - lence bring ; the sail be wide - ly spread - ing, the breeze our flight is

boat in si - lence bring ; the sail be wide-ly spread - ing, the breeze our flight is

aid - ing, the sail I'll soon be spread - ing, and time's on the wing;

aid - ing, the night is dim - ly shad - ing, and time's on the wing;

aid - ing, the night is dim - ly shad - ing, and time's on the wing;

*pp* hence, Mi - chel, de - lay not, yes, time is on the

*pp* fly, Mi - chel, de - lay not, yes, time is on the

*pp* fly, Mi - chel, de - lay not, yes, time is on the

*p*

wing, yes, time's on..... the wing, yes, time..... is on the

wing, yes, time's on..... the wing, yes, time..... is on the

wing, yes, time's on..... the wing, yes, time..... is on the

*cresc.* *ff*



wing, yes, time..... is on the wing,..... yes, time is on the

wing, yes, time..... is on the wing,..... yes, time is on the

wing, yes, time..... is on the wing,..... yes, time is on the

wing, time's on the wing; haste, Mi - chel,

wing, time's on the wing; haste, Mi - chel,

wing, time's on the wing; haste, Mi - chel,

*f*

haste, Mi - chel, de - lay not, de -

haste, Mi - chel, de - lay not, de -

haste, Mi - chel, de - lay not, de -

lay not, for time..... is on the wing, for time..... is on the

lay not, for time..... is on the wing, for time..... is on the

lay not, for time..... is on the wing, for time..... is on the

wing,..... for time is on the wing, is

wing,..... for time is on the wing, is

wing,..... for time is on the wing, is

*f*

on the wing. *pp* The twi-light now de -

on the wing. *pp* The twi-light now de -

on the wing. *pp* The twi-light now de -

*pp*

- scend - ing, its gloo - my aid is lend - ing, per - haps this pro - ject end - ing, the

- scend - ing, its friend - ly aid is lend - ing, quick, quick, our pro - ject end - ing, the

- scend - ing, its gloo - my aid is lend - ing, quick, quick, our pro - ject end - ing, the

boat I'll quick - ly bring, the night is dim - ly shad - ing, the

boat in si - lence bring, the sail be wide - ly spread - ing, the

boat in si - lence bring, the sail be wide - ly spread - ing, the

breeze our flight is aid - ing, the sail I'll soon be spread - ing, for

breeze our flight is aid - ing, the night is dim - ly shad - ing, and

breeze our flight is aid - ing, the night is dim - ly shad - ing, and



time's on the wing; hence, Mi - chel, de - lay not,

time's on the wing; fly, Mi - chel, de - lay not,

time's on the wing; fly, Mi - chel, de - lay not,

*p* *>*

yes, time is on the wing,..... yes, time's on..... the

yes, time is on the wing,..... yes, time's on..... the

yes, time is on the wing,..... yes, time's on..... the

*f* *ff*

wing, yes, time..... is on the wing, yes, time..... is on the

wing, yes, time..... is on the wing, yes, time..... is on the

wing, yes, time..... is on the wing, yes, time..... is on the

*ff* *ff*

wing,..... yes, time is on the wing, time's on the

wing,..... yes, time is on the wing, time's on the

wing,..... yes, time is on the wing, time's on the

*f*

*pp poco più mosso.*

wing; , haste, Mi - chel, haste, Mi - chel,

wing; fly, Mi - chel,..... fly, Mi-chel,.....

wing; fly, Mi - chel,..... fly, Mi-chel,.....

*pp poco più mosso.*

haste, haste, Mi - chel, for time, for time.... is..... on..... the....

fly, fly, Mi - chel, for time, for time.... is..... on..... the....

fly, fly, Mi - chel, for time is on the

wing, haste, Mi - chel, haste, Mi - chel,  
 wing, fly, Mi - chel, ..... fly, Mi - chel, .....  
 wing, fly, Mi - chel, ..... fly, Mi - chel, .....  
*pp*

haste, haste, Mi - chel, for time, for time is ..... on ... the....  
 haste, haste, Mi - chel, for time, for time is ..... on.... the....  
 fly, fly, Mi - chel, for time is on the  
*pp*

wing, haste, Mi - chel, for time, for time is on the  
 wing, fly, Mi - chel, for time, for time is on the  
 wing, fly, Mi - chel, for time, for time is on the  
*ff*



wing, haste, Mi - chel, for time, for time is on the  
 wing, haste, Mi - chel, for time, for time is on the  
 wing, haste, Mi - chel, for time, for time is on the

wing, for time... is on the wing, for time... is on the wing, for time...  
 wing, for time... is on the wing, for time... is on the wing, for time...  
 wing, for time... is on the wing, for time... is on the wing, for time...

*8va*

..... is on the wing.  
 ..... is on the wing.  
 ..... is on the wing.

*8va*

*Andantino.*  
(Corni.)

PIANO-FORTE.

*cresc.*

CLARA.  
*Legato assai.*

'Twas in that gar-den beau-ti-ful, be-side the rose-tree bow'r,... thy

gen-tle child had guile-less stray'd, to pluck for me a flow'r; I

heard, a-las, his fee-ble scream, and flew some fear to

chide, his lit - tle breast was stain'd with blood, in these sad arms he

died! his lit - tle breast was stain'd with blood, in these sad

*stentate*

*f* *p* *cresc.*

arms he died!

*ff* *mf*

You found my rai - ment dyed with gore, a dag - ger near me lay,..... I

*pp*

saw the man who struck the blow, his name I dare not say! the

*f*



dread - ful se - cret still..... to guard, my du - ty is I

*p*

feel, and let me suf - fer as I may, the grave my oath shall

*cresc.*

seal! and let me suf - fer as I may, the grave my oath shall

*f p cresc. ff*

seal!

*mf*

*Allegro assai.*

VALMOUR.

PIANO-  
FORTE.*staccato sempre.*

When the

re - vel - ler, the re - vel - ler is gone, when the

moon sleeps on yon tow'r, on yon tow'r, when the

night - in - gale, the night - in - gale a - lone sad - ly

tells the still - est hour, the still - est hour, when the

night - in - gale a - lone sad - ly tells the still - est hour,

wilt thou, wilt thou meet me, wilt thou meet me once a -

- gain,.... with the tear - drop, the tear - drop in thine eye? and the

look which speak - eth si - lent - ly the last, the last good - bye?.... and the



look.... which speak-eth si - lent - ly, the last,..... the last good....

*f p*

bye, the look which speak - eth the

*pp*

last good - bye? the look which

speak - eth the last good - bye?.....

*f*

..... the last good - bye?..... the last..... good -

*pp* CLEARA.

- bye ?

When the mer - ry strain, the

*pp*

mer - ry strain is o'er which dis - tracts each aoh - ing

heart, each heart, when the mu - sic, when the

mu - sic sounds no more I will meet thee but to

part, yes, but to part, when the mu - sic sounds no

more I will meet thee but to part; thou must breathe no

word,..... thou must breathe no word to me..... or ex - pect no

sad, no..... sad.... re - ply, but the look which speak - eth

si - lent-ly, the last, the last good - bye,... but the look.... which speak-eth

si - lent-ly, the last,..... the last good - bye, the



lock which speak - eth the last good -

- bye, the look which speak - eth the

last good - bye,..... the last good -

- bye,..... the last, the

last..... good - bye.

Oft the bright - est flow'rs de - cay,

Win-t'ry mists ob - sure the plain, but the cloud will pass a - way

but the cloud will pass a - way

and the spring flow'r bloom a - gain, the spring flow'r

and the spring flow'r bloom a - gain, the spring flow'r

bloom a - gain, and the spring flow'r bloom a -

bloom a - gain, and the spring flow'r bloom a -

*cresc.*

- gain, and the spring flow'r bloom a - gain. *animato assai.*

- gain, and the spring flow'r bloom a - gain. Then for

*f* *ff*

love there sure is hope,... and the hope that shall not die tho' our

*p* *3* *3*

hearts but fal - ter si - lent-ly their last, their last good bye ; then for

love there sure is hope,... and the hope which shall not die tho' our



Then for love there sure is  
 hearts but mur - mur si - lent-ly, their last, their last good bye.

*cresc.* *f* *p*

hope,... and the hope which shall not die tho' our hearts but fal - ter

si - lent-ly their last, their last good-bye; then for love there sure is

hope,... and the hope which shall not die tho' our heart but fal - ter

## VALMOUR.

si - lent - ly their last, their last good - bye. Yes, tho' our hearts but fal - ter

si - lent - ly their last, their last good - bye, their last good -

## CLARA.

Ah, Val - mour!

- bye; yes, still the clouds will pass a -

- way,..... and the spring flow'r bloom a - gain, yes, bloom a -

CLARA.

*with enthusiasm.*

Heav'n's! then for love there sure is hope,... and the hope which shall not

-gain; then for love there sure is hope,... and the hope which shall not

The first system of the musical score for Clara's part, measures 1-4. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Heav'n's! then for love there sure is hope,... and the hope which shall not -gain; then for love there sure is hope,... and the hope which shall not".

die tho' our hearts both fal - ter si - lent-ly their last, their last good -

die tho' our hearts both fal - ter si - lent-ly their last, their last good -

The second system of the musical score, measures 5-8. The lyrics are: "die tho' our hearts both fal - ter si - lent-ly their last, their last good -".

-bye; then for love there sure is hope,... and the hope which shall not

-bye; then for love there sure is hope,... and the hope which shall not

The third system of the musical score, measures 9-12. The lyrics are: "-bye; then for love there sure is hope,... and the hope which shall not".

die tho' our hearts but fal - ter si - lent-ly their last, their last good -

die tho' our hearts but fal - ter si - lent-ly their last, their last good -

The fourth system of the musical score, measures 13-16. The lyrics are: "die tho' our hearts but fal - ter si - lent-ly their last, their last good -".



*p*

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

*p*

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

*p*

*cresc.*

- bye, tho' our hearts but fal - ter their last good -

*cresc.*

- bye, tho' our hearts but fal - ter their last good -

*cresc.*

*f*

*p*

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

*p*

- bye, tho' our hearts but fal - ter si - lent-ly their last, their last good -

*p*

*cresc.*

- bye, tho' our hearts but fal - - ter their

*cresc.*

- bye, tho' our hearts but fal - - ter their

*cresc.*

*f*

last good - bye, their last good - bye, their

last good - bye, their last good - bye, their

*Svu.*.....

*ff*

last good - bye, their last good - bye, their last good - bye, their

last good - bye, their last good - bye, their last good - bye, their

*Svu.*.....

*ff*

last good - bye.

last good - bye.

*Svu.*.....

*Moderato.*PIANO-  
FORTE.

The piano introduction consists of two staves. The right hand (treble clef) begins with a series of eighth notes, followed by a triplet of eighth notes, and then a series of eighth notes with triplets. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, starting with a forte (*ff*) dynamic.

ROSENBERG.

The first system of the duet features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal melody begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of eighth notes in the right hand and eighth notes in the left hand, starting with a piano (*p*) dynamic.

The feel - ing heart would thrill with woe..... nor ev - er

The second system of the duet features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal melody continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of eighth notes in the right hand and eighth notes in the left hand.

know, nor ev - er know a mo - ment's rest, as - sur'd too late it had con -

The third system of the duet features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal melody continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment consists of eighth notes in the right hand and eighth notes in the left hand.

- demu'd,... as-sur'd too late it had con-demn'd a guilt - less breast.



Heav'n! ere such re-morse my doom, my doom, of mem - 'ry be this brain be -

- reav'd, of mem - 'ry be this brain be - reav'd, ere too

late..... con-vic-tion come,..... oh, let me die..... de -

- ceiv'd! oh, let me die de - ceiv'd! oh, let me

*cresc.* *p* *cresc.*

*ad lib.*

die, let me die de - ceiv'd!

VALMOUR.

Her gen - tle truth, oh, had I

*f* *ff* *p*

wrong'd,..... or could I think, or could I think thou'dst been mis-led, 'twere

o'er,..... 'twere bet-ter death my young life

bet - ter death my young life o'er,..... 'twere bet-ter death my young life o'er its

of

blight had shed; Heav'n! ere such de-spair my doom, my doom, of

rea - son be this brain be - reav'd,

rea - son be this brain be - reav'd, of rea - son be this brain be -

- reav'd; ere too late..... con-vic-tion come,..... oh, let me

die..... de - ceiv'd! oh, let me die de -

*cresc.* *p*

- ceiv'd! oh, let me die de - ceiv'd! The feel - - ing

*poco più mosso.* *p dolce.* *p*

heart would thrill with woe nor ev - er know a mo - ment's rest, as -

*f* *p*



- sur'd too late it had con - demn'd a guilt - less

- sur'd too late it had con - demn'd a guilt - less

breast; Heav'n! ere such de - spair my doom, of rea - son be this

breast; Heav'n! ere such de - spair my doom,

brain be - reav'd,..... ere too late con - vic - tion comes, oh,

ere too late con - vic - tion comes, oh, let me die de -

let me die de - ceiv'd! oh, let me die de - ceiv'd! oh,

- ceiv'd! de - ceiv'd! oh, let me die de - ceiv'd! oh,

let me die de - ceiv'd! Heav'n! ere such re - morse my

let me die de - ceiv'd! Heav'n! ere such re - morse my

*f*

doom, of mem' - ry be this brain be-reav'd, ere too

doom, of mem' - ry be this brain be-reav'd, ere too

late con - vic - tion come, oh, let me die de - - ceiv'd! oh, let me

late con - vic - tion come, oh, let me die de - - ceiv'd! oh, let me

die,..... let me die..... de - - ceiv'd! oh, let me die,.....

die,..... let me die..... de - - ceiv'd! oh, let me die,.....

*pù mosso.*

*f*

.... oh, let me die,..... oh, let me die de - ceiv'd! oh, let me die,.....

.... oh, let me die,..... oh, let me die de - ceiv'd! oh, let me die,.....

.... oh, let me die,..... oh, let me die de - ceiv'd! let me

.... oh, let me die,..... oh, let me die de - ceiv'd! let me

die, let me die de - ceiv'd!

die, let me die de - ceiv'd!



*Allegro vivace.*PIANO-  
FORTE.

MICHEL.

Once a wolf, so fa-les say, with hun-gry tooth and eyes of fire,

thought a harm-less lamb to slay, con-ceal'd be - neath, conceal'd be -

- neath a sheep's at - tire,.... con - ceal'd be - neath a.... sheep's at -

- tire,

but a shep - herd, sly sus - pect - ing,..... did a

cun-ning, did a cun-ning noose pre - pare; so sir wolf, when least ex -

- pect-ing, ... hung, sir, dangling, hung, sir, dangling in the air, then, sir wolf, when least sus -

- pect-ing, hung, sir, dangling in the air! but a shepherd, sly sus - pect-ing, did a cunning noose pre -

- pare, so sir wolf, when least sus - pect-ing, hung, sir, dangling in the air, hung, sir, dangling in the

air, hung, sir, dang - - ling, dang - ling in the air!

*f* *ff* *p*

MONTALBAN.

Once a cur of mon-grel

breed presum'd a no-ble horse to bay, but one kick from that proud

steed, and in the mire the mon-grel lay, and in the mire... the mon-grel

lay, the mon - grel lay;

*p*



how he howl'd dis-tort'd and maim'd, sir,..... roll-ing,

roll-ing in the mud, sir, there, with his dy-ing breath ex-claim-ing..... "Of the

heels, of the heels you'd bite, be-ware," with his dy-ing breath ex-claim-ing, "Of the heels you'd bite, be-

- ware;" how he howl'd, distort'd and maim'd, sir, roll-ing in the mud, sir, there, with his dy-ing breath ex-

- claim-ing, "Of the heels you'd bite, be-ware, of the heels you'd bite, be-ware, of the

MICHEL.

heels..... you'd bite,.... be - ware!"

Now, your

ser - vant, I am go - ing,

MONTALBAN.

stay! my man - ners ere I go. Have a care of me when

speak - ing; guard your tongue with cau - tious art.

MICHEL. MONTALBAN. MICHEL. MONTALBAN

You such pru-dence— Will re - pay, sir. If sus - pi-cion— You be -

MICHEL. MONTALBAN.

- tray, sir, then— What then? Then this dag-ger to your heart, then this dag-ger to your

heart! so be-gone, sir, I com-mand. now we each

MICHEL.  
o-ther un-der-stand. I o-bey, sir, your com-mand, sir, your com-

- mand; now we each o-ther  
Now we each o-ther un-der-stand, now we each o-ther

un-der-stand, we each o-ther un-der-  
un-der-stand, we each o-ther un-der  
8va.....



- stand, we each o - ther un - der - stand, we each o - ther un - der -

- stand, we each o - ther un - der - stand, we each o - ther un - der -

*Sva.*.....

- stand, we each o - ther un - der - stand. Sir, an in - stant, if you

- stand, we each o - ther un - der - stand.

*Sva.*.....

please; but one word ere I de - part. Speak! au -

*MONTALBAN.*

da - cious! 'Tis a se - cret,

*MICHEL.*

MONTALBAN.

I would play a grate - ful part. Knave, what mean you?

MICHEL.

Don't, you fright me, don't, you fright me.

MONTALBAN.

MICHEL.

MONTALBAN.

You this dag - ger— Would re - quite, sir. How?

MICHEL.

oh! With two bul-lets for your heart, with two bul-lets for your heart! ha, ha, ha, ha,

so be-gone, sir, I com-mand, now we each o - ther un - der - stand.

MONTALBAN.

MICHEL.

Jus - tice I will quick de - mand, I will de - mand, Now we each o - ther un - der - stand,

..... now we each o - ther un - der - stand, we each

MONTALBAN.

This I do not, sir, un - der - stand, this I

o - ther un - - der - stand, we each o - ther un - der -

do not un - - der - stand, this I do not un - der -

- stand, we each o - ther un - der - stand, we each o - ther un - der -

- stand, this I do not un - der - stand, this I do not un - der -



*poco più mosso.*

- stand, now be-gone, sir, I com-mand, we each o-ther un-der-stand, so be-gone, sir, I com -

- stand, jus-tice I will quick de-mand, this I do not un-der-stand, jus-tice I will quick de -

- mand, we each o-ther un-der-stand, we each o-ther un-der-stand, sir, we each o-ther un-der -

- mand, this I do not un-der-stand, this I do not un-der-stand, sir, this I do not un-der -

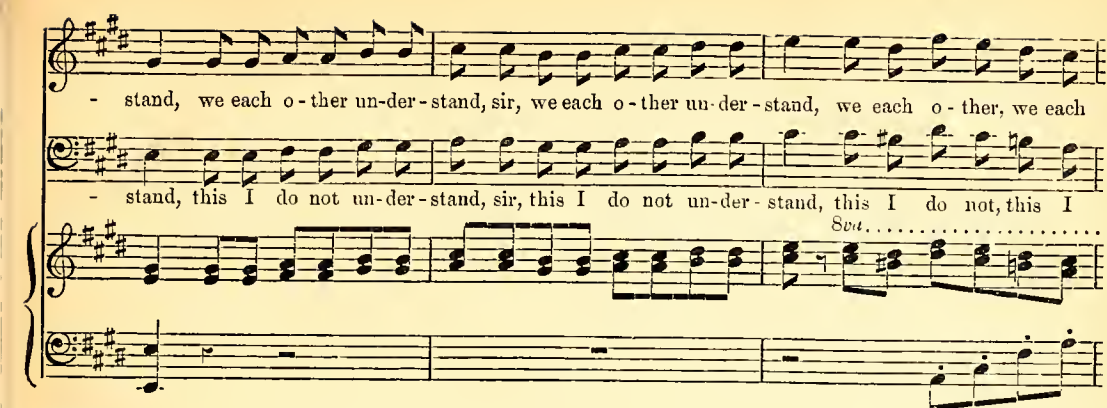
*cresc.*

- staud, we each o-ther, we each o-ther, we each o-ther un-der-stand, so be-gone, sir, I com -

- stand, this I do not, this I do not, this I do not un-der-stand, jus-tice I will quick de -

- mand, we each o-ther un-der-stand, so be-gone, sir, I com-mand, we each o-ther un-der -

- mand, this I do not un-der-stand, jus-tice I will quick de-mand, this I do not un-der -



stand, we each o - ther un - der - stand, sir, we each o - ther un - der - stand, we each o - ther, we each

stand, this I do not un - der - stand, sir, this I do not un - der - stand, this I do not, this I

*Sua*.....



o - ther, we each o - ther un - der - stand, we each o - ther un - der -

do not, this I do not un - der - stand, this I do not un - der -

*Sua*.....



- stand, we each o - ther un - der - stand!

- stand, this I do not un - der - stand!



*f*

*Allegro spirito.*  
CLARA.

MARCELLA.

VALMOUR.

MICHEL.

AZINO AND ROSENBERG.

*p*  
Oh, hap - py

*p*  
Oh, hap - py

*p*  
Oh, hap - py

*p*  
Oh, hap - py

PIANO-  
FORTE.

*Allegro spirito.*

*f* *>* *>* *>* *>* *>* *p*

mo - ment,..... a - way all sor - row,.... hence sighs and tear - drops..... un - til to -

mo - ment,..... a - way all sor - row,.... hence sighs and tear - drops..... un - til to -

mo - ment,..... a - way all sor - row,.... hence sighs and tear - drops..... un - til to -

mo - ment,..... a - way all sor - row,.... hence sighs and tear - drops..... un - til to -

Oh, hap - py mo - - - ment, a - way all sor - - -



- mor - row, joy's gold-en trans - ports,..... oh, let us bor - row,..... while yet the

- mor - row, joy's gold-en trans - ports,..... oh, let us bor - row,..... while yet the

- mor - row, joy's gold-en trans - ports,..... oh, let us bor - row,..... while yet the

- mor - row, joy's gold-en trans - ports,..... oh, let us bor - row,..... while yet the

- row, joy's gold-en trans - - ports,

sun of..... rap-ture shine, each past re - gret thus..... for ev - er

sun of..... rap-ture shine, each past re - gret thus..... for ev - er

sun of..... rap-ture shine, each past re - gret thus..... for ev - er

sun of..... rap-ture shine,

oh, let us bor - - row,

end - ing, fame's daz - zling

end - ing, fame's daz - zling

end - ing, fame's daz - zling

fame's daz-zling lus - tre..... a-round de - scend-ing, fame's daz-zling

fame's daz-zling lus - tre..... a-round de - scend-ing, fame's daz-zling

lus - - - - tre a - round de - scend - - - -

lus - - - - tre a - round de - scend - - - -

lus - - - - tre a - round de - scend - - - -

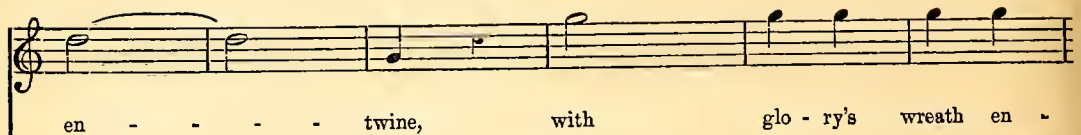
lus - - - - tre a - round de - scend - - - -

lus - - - - tre a - round de - scend - - - -

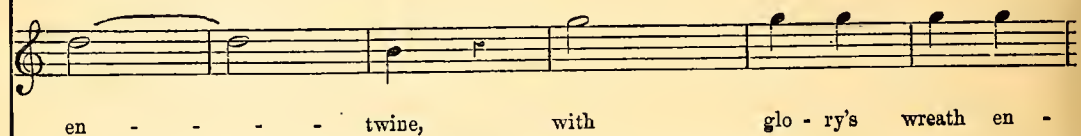
- ing, vic - to - ry al - so her bright aid lend - ing,  
 - ing, vic - to - ry al - so her bright aid lend - ing,  
 - ing, vic - to - ry al - so her bright aid lend-ing, the brave with  
 - ing, vic - to - ry al - so her bright aid lend-ing, the brave with  
 - ing, vic - to - ry al - so her bright aid lend-ing, the brave with

the brave with glo - ry's..... wreath en - twine,.....  
 the brave with glo - ry's..... wreath en - twine,.....  
 glo - ry, the brave with glo-ry's wreath en - twine,.....  
 glo - ry, the brave with glo - ry's wreath en - twine, with  
 glo - ry, the brave with glo - ry's wreath en - twine, with

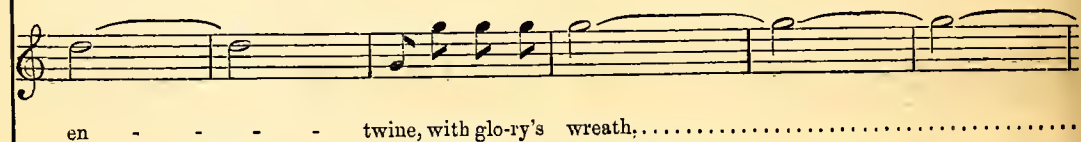




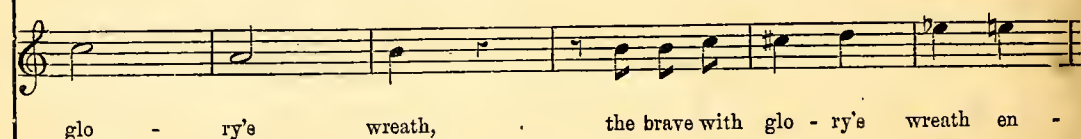
en - - - twine, with glo - ry's wreath en -



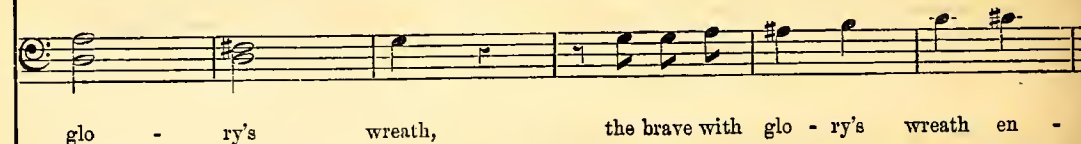
en - - - twine, with glo - ry's wreath en -



en - - - twine, with glo-ry's wreath,.....

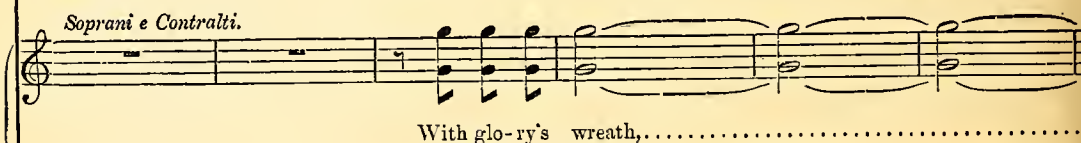


glo - ry's wreath, the brave with glo - ry's wreath en -



glo - ry's wreath, the brave with glo - ry's wreath en -

*Soprani e Contralti.*



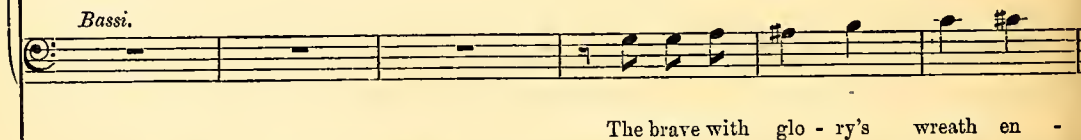
With glo-ry's wreath,.....

*Tenori.*



The brave with glo - ry's wreath en -

*Bassi.*



The brave with glo - ry's wreath en -





- twine, with glo - ry's wreath en - twine,.....



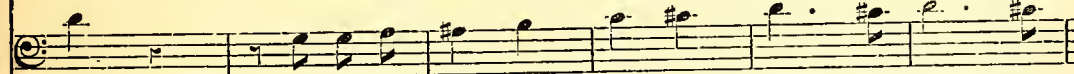
- twine, with glo - ry's wreath en - twine,.....



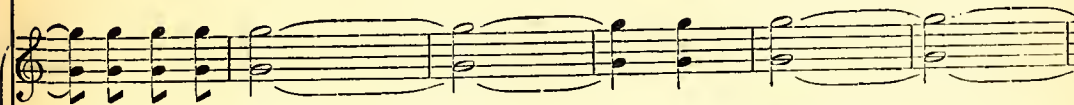
.... with glo-ry's wreath..... en - twine,.....



- twine, the brave with glo - ry's wreath en - twine, the brave with



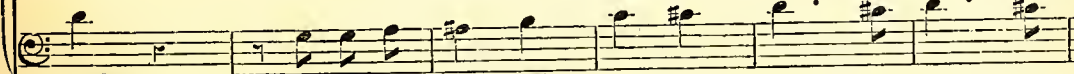
- twine, the brave with glo - ry's wreath en - twine, the brave with



.... with glo-ry's wreath..... en - twine,.....



- twine, the brave with glo - ry's wreath en - twine, the brave with



- twine, the brave with glo - ry's wreath en - twine, the brave with



en - - - - -

en - - - - -

en - - - - -

glo - ry's wreath en - twine, the brave with glo - ry's wreath en -

glo - ry's wreath en - twine, the brave with glo - ry's wreath en -

en - - - - -

glo - ry's wreath en - twine, the brave with glo - ry's wreath en -

glo - ry's wreath en - twine, the brave with glo - ry's wreath en -

glo - ry's wreath en - twine, the brave with glo - ry's wreath en -

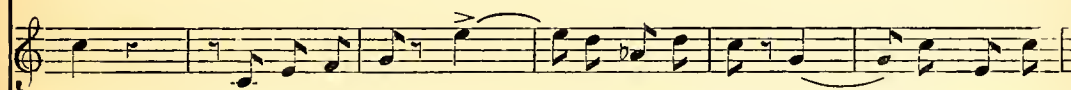




- twine ! oh, hap - py mo - ment, ... a - way all sor - row, ..... hence sighs and



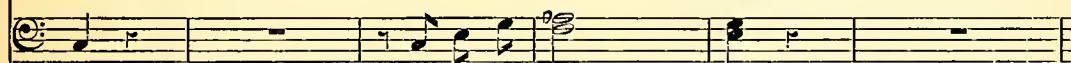
- twine ! oh, hap - py mo - ment, ..... a - way all sor - row, ..... hence sighs and



- twine ! oh, hap - py mo - ment, ..... a - way all sor - row, ..... hence sighs and



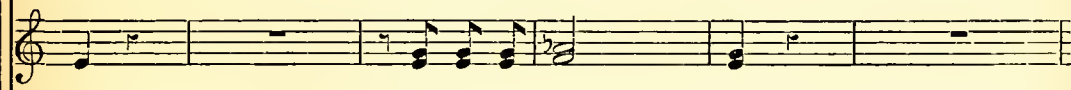
- twine ! oh, hap - py mo - ment, ..... a - way all sor - row, ..... hence sighs and



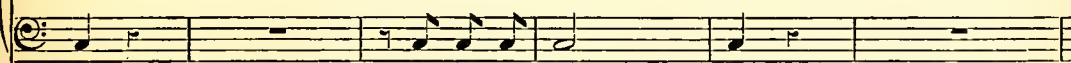
- twine ! oh, hap - py mo - - ment,



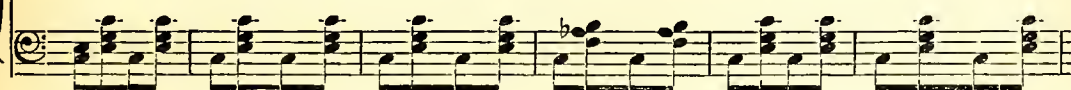
- twine ! oh, hap - py mo - ment, ..... a - way all sor - row, ..... hence sighs and

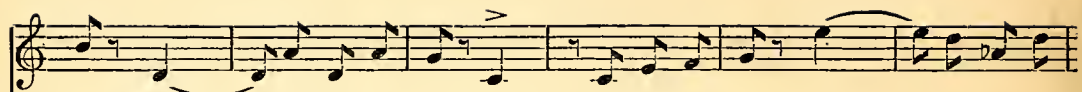


- twine ! oh, hap - py mo - - ment,

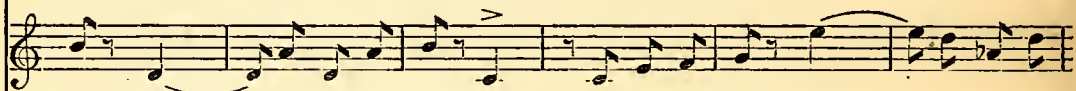


- twine ! oh, hap - py mo - - ment,

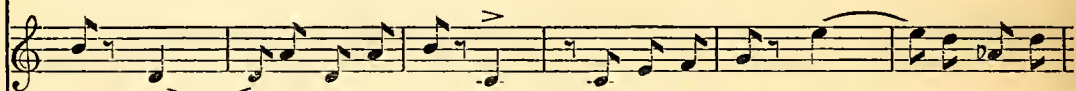




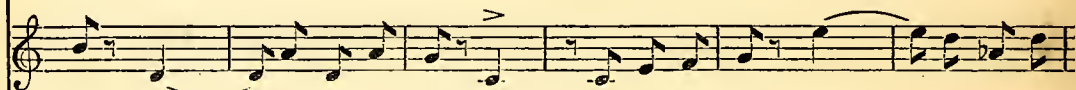
tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



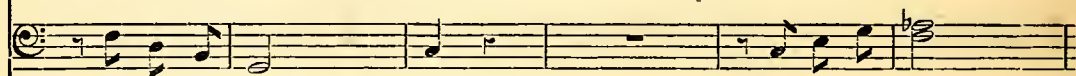
tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



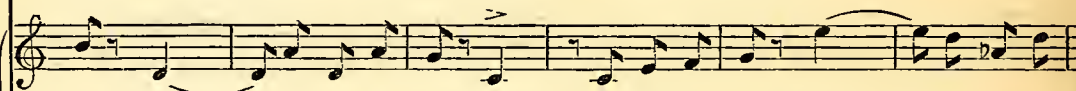
tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



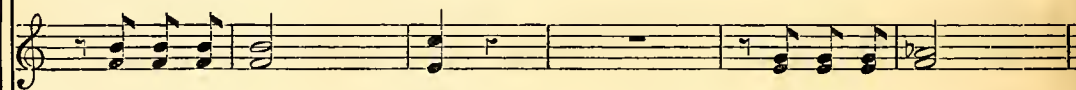
tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



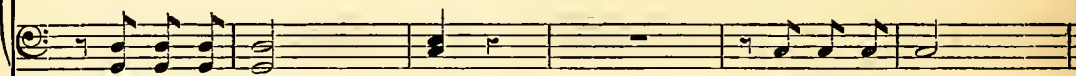
a - way all sor - - row, joy's gold-en trans - -



tear - drops..... un - til to - mor - row, joy's gold-en trans - ports,..... oh, let us



a - way all sor - - row, joy's gold-en trans - -



a - way all sor - - row, joy's gold-en trans - -



bor - row..... while yet the sun of..... rap-ture shine, each past re -

bor - row..... while yet the sun of..... rap-ture shine, each past re -

bor - row..... while yet the sun of..... rap-ture shine, each past re -

bor - row..... while yet the sun of..... rap-ture shine,

- ports, oh, let us bor - - row,

bor - row..... while yet the sun of..... rap-ture shine, each past re -

- ports, oh, let us bor - - row

- ports, oh, let us bor - - row,



- gret thus.... for ev - er end - ing, ... fame's daz - zling lus - tre..... a - round de -

- gret thus.... for ev - er end - ing, ..... fame's daz - zling lus - tre..... a - round de -

- gret thus.... for ev - er end - ing, ..... fame's daz - zling lus - tre..... a - round de -

each past re - gret for ev - er end - -

each past re - gret for ev - er end - -

- gret thus.... for ev - er end - ing, ..... fame's daz - zling lus - tre..... a - round de -

each past re - gret for ev - er end - -

each past re - gret for ev - er end - -



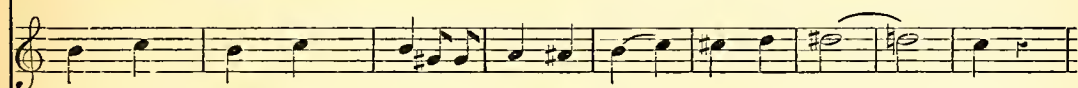
- scend - ing, fame's daz-zling lus-tre a-round de - scend - ing, de - scend - ing



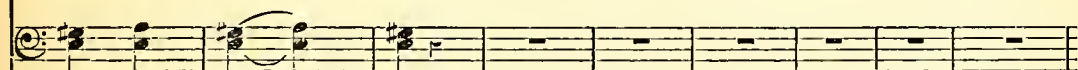
- scend - ing, fame's daz-zling lus-tre a-round de - scend - ing, de - scend - ing,



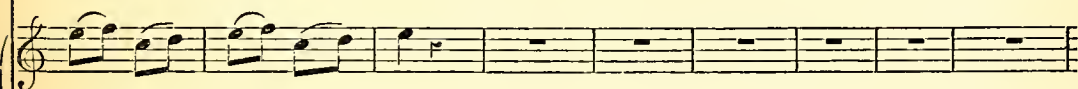
- scend - ing, fame's daz-zling lus-tre a-round de - scend - ing, de - scend - ing,



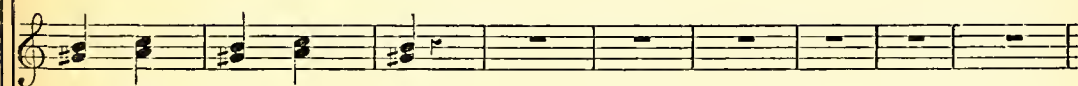
- ing, fame's daz - zling lus-tre a-round de - scend - ing, de - scend - ing,



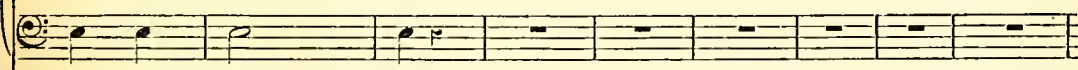
- ing, for ev - - er,



- scend - ing, de - scend - ing,

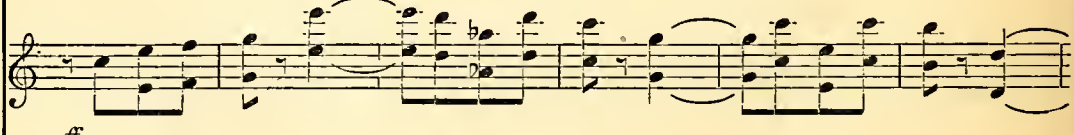
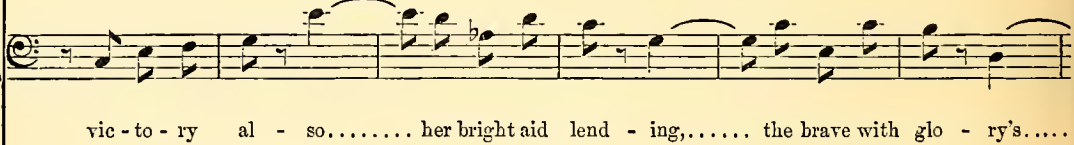
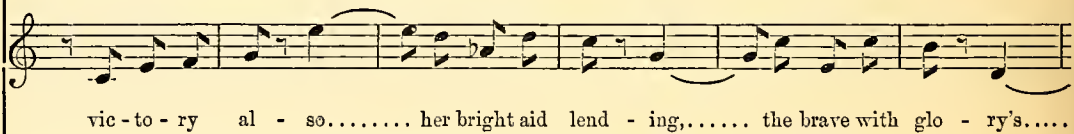
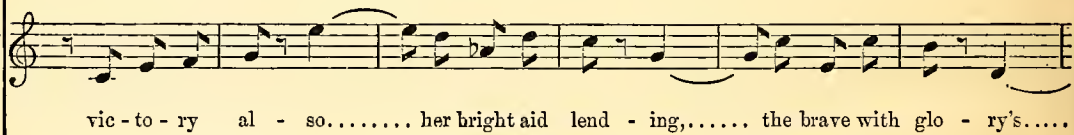
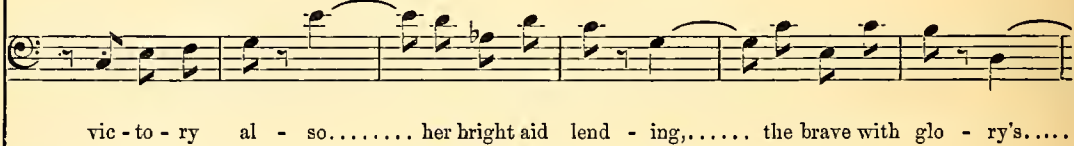
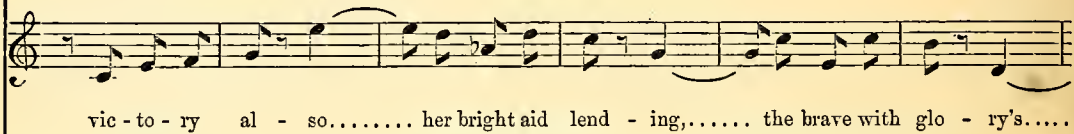
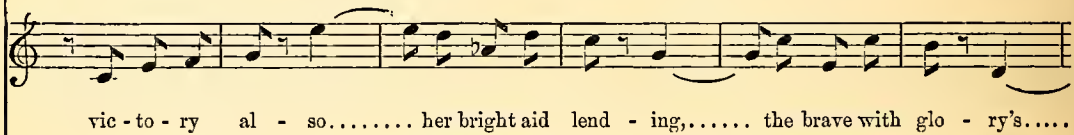
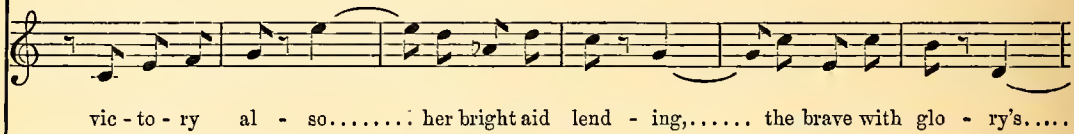
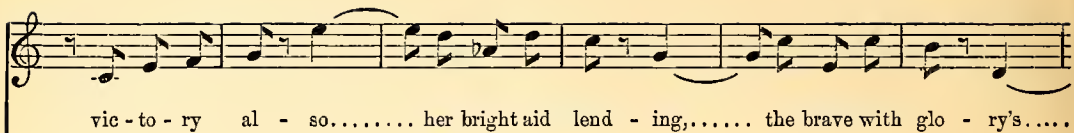


- ing, for ev - - er,



- ing, for ev - - er,







..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

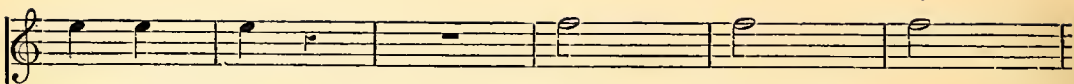
..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

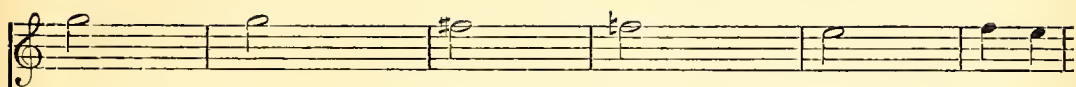
..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

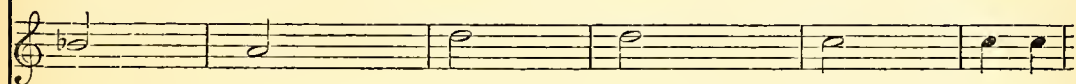
..... wreath en - twine, the brave with glo - ry's wreath, with glo - ry's

*ff*

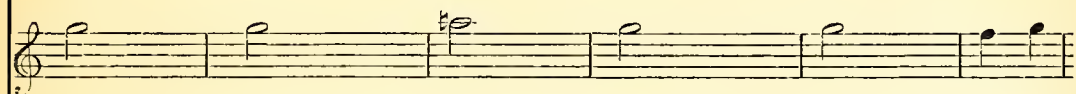




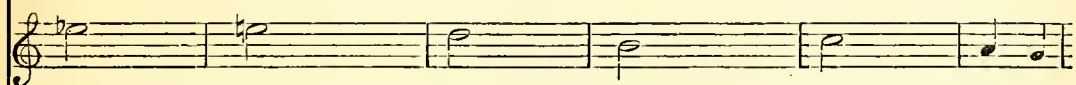
with glo - - ry's wreath en - twine, with



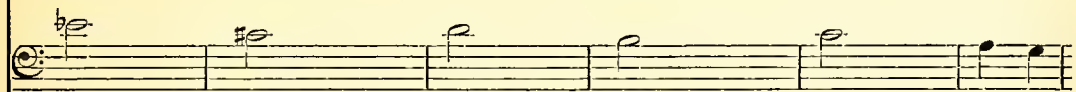
with glo - - ry's wreath en - twine, with



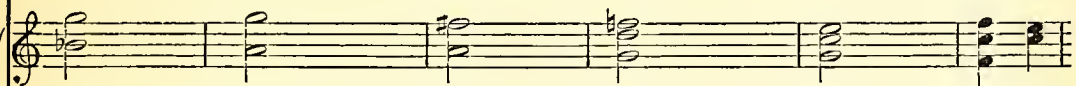
with glo - - ry's wreath en - twine, with



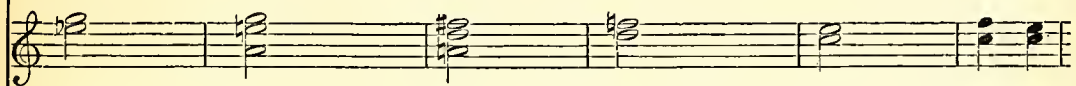
with glo - - ry's wreath en - twine, with



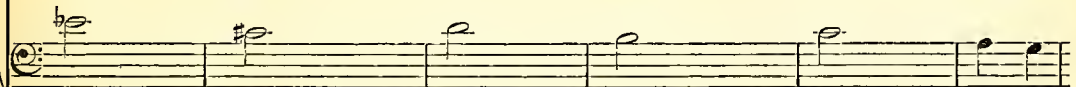
with glo - - ry's wreath en - twine, with



with glo - - ry's wreath en - twine, with



with glo - - ry's wreath en - twine, with



with glo - - ry's wreath en - twine, with





glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

glo - ry's wreath the brave en - - twine, yes,....

.... with glo - ry's wreath en - twine, yes,..... with glo - ry's

.... with glo - ry's wreath en - twine, yes,..... with glo - ry's

.... with glo - ry's wreath en - twine, yes,..... with glo - ry's

.... with glo - - ry's wreath, yes,..... with glo -

.... with glo - - ry's wreath, yes,..... with glo -

.... with glo - - ry's wreath, yes,..... with glo -

.... with glo - - ry's wreath, yes,..... with glo -

.... with glo - - ry's wreath, yes,..... with glo -

The musical score consists of ten staves. The first seven staves are vocal parts with lyrics. The eighth staff is a piano accompaniment with a dense texture of chords and sixteenth notes. The ninth and tenth staves are a piano accompaniment with a simpler texture of chords and eighth notes. The key signature is one flat (B-flat), and the time signature is 2/4.





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| Domino Noir .....                                                                           | 2  | 6 | 4           | 0  |  | Guillaume Tell .....     | 5  | 0 | 7           | 6  |  | Rigoletto .....          | 2  | 6 | 4           | 0  |  |
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| Fidelio .....                                                                               | 2  | 6 | 4           | 0  |  | Lucrezia Borgia .....    | 2  | 6 | 4           | 0  |  | Trovatore .....          | 2  | 6 | 4           | 0  |  |
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